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THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

Seventy-eighth Session—1912-1913.

THE OPENING ADDRESS. By the President, Mr. REGINALD BLOMFIELD, A.R.A.

Delivered at the First General Meeting, Monday, 4th November 1912.

IT has become the custom of this Institute to look to its Presidential Addresses for announcements on matters of serious interest to the profession, for the foreshadowings of policy, sometimes for sanguine anticipations of ideals that we should all like to see realised. You will recollect the frankness of my predecessor in this Chair and the zeal with which he attacked the difficult problems which confronted him during his term of office. Many circumstances combined to make his tenure of office more than usually full of arduous situations. I who have the honour to succeed him do not look for a series of alarums and excursions. Rather, so far as I can see, the time has come for a steady consideration of our position, and for a period of serious, if less brilliant, development on practicable lines. I hope I shall not disappoint you if I say that I have no heroic policy to offer you, no infallible panacea for the many difficulties that lie before us; but I shall ask you to follow me in the suggestions which I shall put before you as to the present position, and to help me on your part with your clear, unprejudiced, and close attention.

The points which I would ask you to consider with me to-night are: The Position of this Institute; the Position of the Architect; Registration; and Education. I will deal first with the Position of the Institute.

We have, in the last two or three years, incurred a large expenditure, and this has induced some anxiety among our members in regard to the future. I think I can safely reassure any member who has an uncomfortable feeling of insecurity. As a body this Institute has never been so strong as it is to-day. The total of its membership, including Licentiates, amounts to some 4,700, in addition to the numerous class of Probationers and Students from whom the members of the future will be drawn; and I would remind those of the latter class to whom the Insurance Act applies that an Architects' and Surveyors' Approved Society under the Act has lately been formed by the Architectural Association, with the approval of this Institute and of the Surveyors' Institution. The net-work of Allied Societies, working in close relation with the central body, now covers not only the United Kingdom, but practically the whole of the English-speaking Dominions, and your Council has recently taken in hand the consideration of the relations of the Allied Societies *inter se* and to this Institute, in order that no district shall be without a representative body to assist the architects practising within its boundaries.

The constant reference to the Institute in matters of public importance I need not touch on, because it is a matter of common knowledge to all of you. In regard to our financial position, as virtual freeholders of these fine premises, which have recently been enlarged and improved, the Institute is in a more secure position than it was two years ago, when it was merely the holder of a lease of half these premises with some fifty years to run. Such a serious undertaking has necessarily put a temporary strain on our finances. In the years 1909, 1910, and 1911 the Institute spent about £31,000 on the purchase of these premises and their repairs and rearrangement, skilfully carried out by our Hon. Secretary, Mr. Hare. In addition to this, the Town Planning Conference involved a capital expenditure of £2,235. To meet these liabilities the Institute had in hand £21,095 capital. The result was that during these years we had to borrow from our bankers the sum of £12,144. But the soundness of our finances is shown by the fact that by the end of last year our indebtedness was reduced to some £9,000, and we have reason to believe that in this and following years an annual surplus of income over expenditure will enable us to reduce our debt by at least £1,000 a year. I need hardly say that the sooner the whole of this debt is wiped off the better, and this is the more necessary as there still remains to be dealt with the mortgage of £4,000 which we took over with these premises from the Architectural Union Company. There is much that the Institute would like to do, and yet hopes to do in the future, which your Council do not feel justified in undertaking till this debt is cleared: our splendid architectural library, for example, perhaps the finest in this country, should be kept up to date by the purchase of the best contemporary publications both in this country and abroad, but at present your Council is not always able to follow the legitimate representations of the Literature Committee for financial reasons. Then there is the pressing question of the payment of our Examiners, long ago recommended by the Board of Architectural Education, but as yet unrealised for the same reason, and all that the Institute can offer to these gentlemen who place at its disposal their highly skilled and valuable services, is its platonic, if very genuine, gratitude. I would remind you also that the promotion of Registration, whatever form it may take, must in any case mean the expenditure of money, possibly of a good deal of it. I venture to suggest one obvious means of adding to the sinews of war, and that is that those Associates who are qualified for the Fellowship should take up their Fellowship without further to do. The status of a Fellow of the R.I.B.A. is assuredly a distinction, and I suggest to you that all our Associates ought in due course to proceed to the Fellowship, and that the senior Associates should give a lead to their juniors by taking up their Fellowships at once. I appeal to you as good sportsmen to lend a hand in this very practical way, having regard to the facts that I have now laid before you. I would say again that our position is perfectly sound, but it is only common sense to deal with our existing liabilities before we embark on large enterprises, whose end, however desirable, must be to some extent problematical.

The position of the architect as a professional man has given ground for a good deal of anxious consideration in the last year or two. Adverse verdicts have been given in the Courts, which appear to saddle us with unfair and impossible responsibilities, and there can be no doubt that the position of a practising architect to-day is more difficult than it was forty years ago. He is expected to know a great deal more, and to do a great deal more for his money, than was expected of his predecessors in the halcyon days of the 'seventies. Applied science has developed so fast and in so many directions that it is impossible for an architect to keep pace with every branch of it; and beside all this, he has his own art to master. For when all is said and done, the first business of an architect, that which differentiates him from other men, is his power and knowledge of design; and that, in the chaos of modern styles and the kaleidoscope of fashion, is not less but more difficult to acquire now than it was 150 years ago when everybody worked in one manner as a matter of course, and every village builder knew the Orders. And it is more difficult than it was fifty or sixty years ago when hygiene was a negligible quantity,

electricity as a commercial power unknown, and the builder was a man who really knew something of the practice of building. At the same time, I think there has been an unnecessary scare in this matter. We architects have, and have always had, our responsibilities to our clients, and, provided an architect knows his business, watches his work, and takes due care of his clients' interests, I do not think his position is one of greater danger than that of other professional men. The pressure of competition is keener than it used to be, and the standard of attainment is higher, but this is due in the one case to causes beyond our control, in the other to our own efforts; and what we have to do is, on our part, to qualify ourselves for our responsibilities, and to stimulate in the public a more intelligent appreciation of the services that an architect can and ought to render. If the public understood that an architect is an individual with the necessary limits of an individual, and not merely a wholesale *entrepreneur* on the one hand, or a building policeman on the other, there would be less of the regrettable misunderstandings that sometimes occur in the practice of architecture; but architects should not forget that the only effective passport to the appreciation of the public is the merit of their own personal work, and that if the profession of architecture is to receive a higher recognition in the State than it obtains at present, it can only do so by insuring a high standard of education and attainment among its individual members.

This brings me to the thorny question of Registration. In this matter, if you will bear with me, I wish to explain certain developments that have formed part of the history of this Institute. Over twenty years ago I had the honour to be an Associate Member of Council, and about that time a move was made in the direction of Registration, which appeared to some of us, old as well as young, to be heading off architecture into a *cul-de-sac* of unmitigated professionalism. But since those days much water has flowed under the bridge. Free discussion has cleared away the misunderstandings of earlier days, the Institute has taken a very active and, if I may say so, in regard to its members, self-sacrificing part in the reorganisation of education, and there has grown up a fairly general consensus of opinion that Registration, in some shape or another, is desirable, not only in the interests of architects, but in the interests of the public. So far this Institute is pledged to the policy stated in the report of the Committee of 1907, and your Council has for some years endeavoured to give effect to that policy. Your Council can hardly hope to produce a scheme that will at once satisfy all, or nearly all, shades of opinion, and also be within the range of practical politics—this last is important—for I think you will agree with me that, if you run a horse, you should run him for all he is worth, and that it is unworthy of serious men of affairs to waste time and money on mere *ballons d'essai*. We are after a practical scheme, one that will protect both the public and architects. Various solutions have been proposed. So far none of them have met with general acceptance, but it must not be supposed that the labours of the last few years have been wholly in vain. They have at least shown us some of the difficulties in the way, and have brought it home to thoughtful men that this is a very difficult and intricate problem not to be settled off-hand, and that if a real and satisfactory solution is to be found for it, that solution will have to be built up by careful and exhaustive consideration of the case in all its aspects: of what is required by the public, of what is due to the architect, and of the effect of any such scheme on other professional bodies whose interests may be affected. And if after this careful consideration it is found to be impossible to go quite so far as some of the more ardent of our Registrationists might desire, I would remind them that half a loaf is better than no bread, and I would appeal to them, and indeed to all of our critics, to have patience and not to take the bit in their mouths and bolt. It is no use striking before the iron is hot, and it has become clear that there are many issues to this question, all of which must be dealt with before it will be possible to reach the psychological moment of solution. The conditions of modern society are so complex that it is impossible to deal with any of its problems in watertight

compartments. What may appear to us as very clearly in the public interest may seem less convincing to our neighbours on the other side of the fence; and the experience of history is conclusive that drastic changes are not to be made *uno ictu*. If such changes are to take their permanent place in the social organisation, they will only do so as the result of much previous effort, of anxious thought, of the slow attrition of those awkward angles which have split up many a well-meant scheme of reform. One of the first acts of your new Council has been to appoint a large and carefully selected Committee to consider the whole question of Registration, and it has strengthened it by the addition of a number of representative members from the provinces. I would ask you to give this Committee time to deal with the question in all its bearings, and, when the recommendations of the Council come before you, not to look for impossibilities, but to give it your careful consideration as practical men of affairs, and with an anxious regard to the future of architecture. For, after all, whether members of the Council or not, we are but trustees for the next generation, and it should be our business to hand on our inheritance, not tarnished or diminished, but greater and more splendid, because it is held on the terms of a higher standard of attainment. On one point I feel sure we shall all agree. The object of a Registration scheme should not be to make architecture a close profession, regardless of professional skill. We do not want to repeat the history of the Trade Guilds in their later days, when their object was to surround their members with a jealously guarded ring-fence of monopoly. Our object is to put a stop to incompetence, and to establish and maintain a reasonable level of accomplishment, and to see that that level is reached by those who undertake the very responsible work of an architect. There is not a man in this room who would not say "la carrière ouverte aux talents," but what we insist on is that the "talent" should really be there, and that is the substantial issue to which Registration should be directed. It should be really and effectually the hall-mark of professional competence.

So, by this roundabout way, we come back to the vital question of Education, or rather, as I should prefer to put it, a sound and thorough professional and artistic training as the basis on which any form of Registration must be founded. If we are to obtain public and formal recognition of the fact that architecture is not an art that can be practised by Dick, Tom, and Harry with advantage to the community, and that there is a difference in kind between the work of the trained designer and the architectural efforts of the gentleman who combines the practice of architect, auctioneer, and estate agent, we shall see to it, not only that our present standard is maintained by all who enter our ranks, but also that it is slowly and surely raised, so that there can be no question as to who is and who is not qualified to undertake the work that legitimately falls to an architect.

It is to this object that the Institute, through its Board of Architectural Education, has steadily applied itself during the last few years. Sir Aston Webb was the first and most admirable Chairman of that Board. I had the honour of succeeding him, and we can both testify to the unswerving sympathy and support which the Institute through its Council gave to that Board, and thereby enabled it to carry out the important and far-reaching reorganisation of architectural training, which has been quietly going on for the last few years. The syllabus of training for architectural students has been thoroughly overhauled, and quite recently a serious attempt has been made to render our examination a more effective and intelligent test of architectural capacity, and also a real stimulus to the artistic enthusiasm of our students. Design, the adequate invention of buildings which are good to live in and to look at, is after all the essential object of our training. Many studies are necessary as subsidiary to this, but the aim of our training must always be to make our students competent architects, artists to whom the methods and materials of building are as his canvas and colours to the painter, or his bronze and marble to the sculptor. The initiation of a test in design, which is to some extent competitive, is an important step forward, and a further development of that reorganisation of our

methods of training which has been one of the most valuable constructive works carried out by the Institute during the last few years. And by design I do not mean scene-painting. Under modern conditions it is more than ever imperative that power of design and knowledge of construction should go hand in hand—that the architect should have the technical knowledge of building necessary to realise the flights of his imagination. Where the engineer stops at construction, the architect, as an artist, sees further possibilities of beautiful form and its combinations, and he should possess sufficient knowledge at any rate to start the realisation of these possibilities.

At the meeting of the British Association in September last, Professor Archibald Barr gave a very able address on the duty of the engineer to the community, and in the course of it called attention to the unfortunate severance of engineering from artistic design. The engineer, he said, takes a too exclusively utilitarian view of his calling, and architects have not sufficiently mastered the science of steel construction to be able to design in it freely. I think there can be little doubt that Professor Barr is right in his contention; and the conclusion to be drawn from it is that in the modern practice of architecture the necessity of the study of scientific construction becomes more and more urgent. That is a point that will not be lost sight of in our scheme of architectural training, and I may assure you that on this point our Examiners are adamant. Yet there are one or two considerations which I venture to offer, to reassure the old-fashioned lover of bricks and mortar. I do not believe that the whole future of architecture rests with steel construction or reinforced concrete, any more than I can believe that the whole future of painting lies with the Post-Impressionists or the Cubists. Brickwork and masonry must always hold their place in building, and though architects will do well to avail themselves of all the resources of applied science, that is no reason for throwing up their familiar tools and rushing headlong into methods, however brilliant their promise, which have not yet stood the test of time.

We artists have to live in an age of science, and science is steadily invading the territory of the arts: not content with brushing us aside as people of no account, it has stolen our one ewe lamb, it has annexed the term "beauty" for its own purposes, and misled the public by using it in a sense of its own. In consequence of this insidious misuse of the middle term, we artists wake up to find our work judged by irrelevant standards, and condemned accordingly. One hears the term "beauty" applied to subjects so diverse as St. Paul's or Westminster Abbey, to the steel-work of the Gare d'Orléans or to some complicated piece of machinery. Now it is obvious that the same thing cannot be meant in each of these instances. In the case of the buildings, we mean that our sense of rhythm and proportion, our enjoyment of light and shade and the like are gratified; in the two latter cases that we derive intellectual satisfaction from the exact solution of a problem of construction or mechanical function; and it is only because we are lazy or careless of speech that we talk of "beauty" in the case of the steel roof or the steam engine. There is, of course, a borderland, where our pleasure is partly æsthetic and partly intellectual, such as the scale of a great dam, or the lines in perspective of an ironclad. But from the point of view dealt with by Professor Barr I suggest that the term "beauty" as applied to steel construction means technical beauty—that is, that its appeal will be to the intellectual satisfaction given by perfectly efficient work, rather than to the æsthetic enjoyment to be derived from the "ordonnance" of noble architecture. One is, therefore, the less daunted, and I do not think that architecture is going to be stranded high and dry by the engineer; but I heartily endorse Professor Barr's appeal for more thorough study of construction and for closer co-operation between the engineer and the architect. The two should pull together and should do so from the first. It is no use asking an engineer to design a bridge, or even a shopfront as was recently suggested, and afterwards calling on an architect to invest it with "artistic merit." Both architect and engineer will have their views on the main form

and distribution, but they will have studied the problem from different points of view, and it is only by laying their different points of view together, before the treatment of the problem as a whole is decided on, that it will be possible to attain the unity of effect essential to monumental architecture.

I would take this opportunity of expressing our appreciation of the admirable spirit in which several of the Universities have endeavoured to give effect to the Institute scheme in their schools of architecture. The control of the Institute over the training of architectural students has been placed on an efficient basis by the organisation of the system of external Examiners. The Institute has been brought into satisfactory relations with the Universities, and is now recognised by them as the official centre of reference for questions concerned with the training of architectural students. We have our representatives in the schools of London University, the Architectural Association, Cambridge, Manchester, Liverpool, Sheffield, Glasgow and Edinburgh; and finally, at the invitation of the Board of Education at Whitehall, the Institute has undertaken to conduct, next year, the examinations in architecture of candidates in the National Competition of Art Students. The horizon of the work of this Institute is steadily widening, and the part that it is called on to play in the training of architects becomes each year of greater importance, of vital importance, to the next generation of architects, and scarcely less so to the public and to our own members, because, as I have ventured to assert already, trained technical ability must be the basis of statutory recognition.

In this branch of the work of the Institute prospects are very much brighter than they have been hitherto. The Jarvis Bequest has placed at the disposal of the Institute annually a scholarship of £200 a year tenable for two years; and within the present year, through the generosity of the Commissioners of the 1851 Exhibition, the new School at Rome, long dreamt of by this Institute, has been established by Royal Charter; the first instalment of the building is already in hand, and a scholarship of £200 a year tenable at this school for three years is to be awarded annually. The Institute has offered its hospitality to the Commissioners in regard to the examination for this scholarship, which will be the blue ribbon of the year. The jury will be the Faculty of Architecture, all of whom are members of this Institute. In these scholarships, and in the gold and silver medals of the Royal Academy, not to mention other scholarships and prizes, there are solid inducements to tempt the young man of genius out of his hiding. The importance of the scholarships tenable in the School at Rome will be obvious to all who recall their own days of studentship, those aimless and often solitary wanderings on the Continent, pleasant enough as a sketcher's pilgrimage in search of the picturesque, but of little value as artistic training, owing to the absence of intellectual discipline and authoritative guidance. Indeed, as a student of the development of architecture, I am sometimes tempted to attribute the weak points of the architecture of the last fifty years to the habit of indiscriminate and undisciplined sketching. I regret to admit that we have all of us done it: sometimes, it is but fair to say in self-defence, from the sheer pleasure of drawing some very drawable object—the sheer joy of draughtsmanship—more often I fear from a certain laziness and disinclination for the hard thought involved in the critical analysis of architecture. The results, alas! have too often been an unlicensed orgy of details snatched from every land and every style. But the sketching and measuring of actual buildings with a clearly realised object, and carried out with the aim of artistic analysis, becomes of inestimable value to the student, especially when checked by the free discussion of students working together. For the first time students will have the chance of working together, and in touch with their brethren the painters and sculptors, in that city which must always be the mother of the arts. The School at Rome may take years of patient effort to perfect, but we may look for great things from it in the next generation. One of the most serious difficulties in the modern practice of architecture is the absence of tradition, the want of a common method and of a recognised standard of attainment.

It is not too much to hope that in lapse of time it may be the privilege of the students at our School at Rome to restore this method and standard. That ideal is still far distant, and to complete our programme we must go further afield and enlist the help of all who care for our progress in the arts. I think the time has come when closer attention than it has hitherto received is due to the organisation of training in the arts in this country. Excellent work is done in our schools, but the schools are not sufficiently organised *inter se*, and there is need for further development both in regard to this and also in regard to the advanced stages of training in the arts. Our schools bring the students up to a certain point, and far ahead for the brilliant few there will be the artistic paradise of the School at Rome; but there is an interval between these stages to be bridged over, so that others, not among the brilliant few, yet good men too, may have the benefit of the most advanced training in design, with all the resources of a great establishment and the benefit of the skill and experience of the most competent artists. I believe that the want can be met by the development of existing institutions, but it is one that will require very serious and anxious consideration, in co-operation with such educational establishments as the Royal Academy.

In this short survey of the present situation of what I may call architectural politics I have endeavoured to indicate a certain unity of idea, and even of fact, that underlies the whole position. If the architect is faced by graver responsibilities than heretofore he must meet them by mastering his business and attending to it. This means more thorough training. If as a profession we are to succeed in effecting such further official organisation as will protect both the public and ourselves from the depredations of poachers, the foundation stone of that organisation must be systematic professional training, and it is, and will always be, one of the most responsible duties of the Institute to see that that training is really efficient, and its standard steadily maintained. In saying this I do not for one moment imply that our present methods of training are not efficient. They *are* efficient, whenever they are properly applied. The mischief is that they are not universally applied, or, to put it another way, that they are not insisted on in the case of all who set out to practise architecture. The strength of a chain is its weakest link, and however strong a profession may be in individuals it is the minimum of excellence that determines its position with the public. Thus it is that, by insistence on this training, with its corollary of a widespread level of accomplishment, we may hope to build up in the mind of the public a real understanding of architecture. I fear that, until that is done, we shall continue to suffer from the unfortunate vicissitudes of art in this country, those failures of method and intelligence which result in constant disappointments, only relieved at rare intervals by some effort of individual genius or patriotism. I will not dwell here on the alarming architectural results that may arise from the bureaucratic instinct, that growing centripetal tendency in our State and municipal departments which deprives the public of the use of the best ability in the country, and so far hinders it from getting the best value for its money. Nor need I enlarge on such matters as the lack of organised protection for our national monuments. A Bill for their protection is now being considered by a Committee of both Houses, and you will have fresh in your memory an astonishing piece of vandalism which was only rectified at the last moment through the munificence of a distinguished statesman. Mistakes which are afterwards a source of the keenest regret seem to slip through by accident. In those far-distant days when real ability and solid attainment will be the condition precedent to the practice of architecture one may hope to see these evils remedied, because a sense of the place and value of architecture will be widespread among educated people. The serious importance of this art in the State will be realised, and with this keener sense of the gravity of the problems of architecture fuller trust will be given to those whose high calling it is to practise the art.

Lastly—and this time it really is lastly—there is the relation of the architect to himself. So far I have been discussing his position in regard to the public. But more important than

this is his own attitude to his career, the point of view from which he regards the work of his life. There is a real danger, in all this whirl of architectural politics, of our forgetting that first of all we are artists, and that the art which we practise is a very great and a very old one. The cares of business, the keenness of competition, the feverish haste of modern work, are apt to reduce the lamp of art to the merest flicker if they do not put it out altogether. Those of us who have wide experience of practice know how difficult it is to keep that lamp alight, but here I am addressing myself not to my seniors and contemporaries, but to our younger members: to those who will take our places and carry on our work. Scholarship and research have always been among the best traditions of this Institute. I need only recall such names as Donaldson, Cockerell, and Penrose, and remind you that whatever view one may take of the historical justness of the Gothic Revival, there can be no question of the intense enthusiasm that inspired the labours of such men as the younger Pugin, Street, Burges, and Nesfield. If you turn over the pages of the earlier volumes of our TRANSACTIONS you will find papers on matters of serious interest, marked by a learning and ability that give them a permanent value in architectural literature. I hope, and I do not doubt, that that tradition will be worthily maintained by the rising generation. Current politics may be fascinating, but they are the outside of the cup and platter, they are a very poor substitute for that patient forging and perfecting of your artistic armament which will enable you later to practise your art with the enjoyment that comes of real mastery. And to those that have enthusiasm this labour will be a perennial delight, the joy that is to be won from the study of past art. Who of us, after all, does not look back with vivid pleasure to those wrestlings with the mysteries of some great Cathedral, quiet hours with pencil, note-book, and two-foot rule spent in some exquisite chapter-house, long autumn rambles among the time-worn buildings of historic cities? These things are the privilege of the architectural student, and it is this touch with the past that gives to our work its abiding interest. You may recollect the old Greek game of the Lampadephoria, where runners took torches lit at the altars of Prometheus, Athene, and Hephaistos, and passed them from hand to hand till they reached the winning post. That, gentlemen, is our position. It is our business to hand on the torch of architecture. Some of us may be getting old and stiff in the joints, and may have to content ourselves with painfully nursing the flame. It is for you of the younger generation so to train yourselves in your calling that, when the torch is passed into your hands, you may fan it to more vigorous life, and enable it to shine again with all the splendid brilliancy of the great ages of architecture.

VOTE OF THANKS.

THE RIGHT HON. THE EARL OF PLYMOUTH [*Hon. A.*]: It is my privilege to move a very hearty vote of thanks to our President for his extremely interesting and able Address at this the opening meeting of the 78th Session of the Institute. The President has given us a most interesting survey of the position of the Institute; he has indicated the general policy of the future with regard to its internal administration, and its intentions in the matter of architectural education. These are matters which I have no claim to criticise, even if I desired to do so, and I cannot with any useful purpose comment upon them. I can only, as having the privilege of moving this vote of thanks, on behalf not only of myself but, I am sure, of all those in this room, thank him for his most helpful and able survey of the situation, and for all that he has said with regard to the future of the Institute. There is, however, one matter that I may refer to which the President has mentioned in his Address. In looking round the walls of this room and seeing the drawings there displayed, it comes very vividly to one's mind that ancient buildings and ancient monuments play a very large part in the architectural interest of our surroundings. The President has reminded us that the Government have introduced a Bill into Parliament with the intention of dealing with the preservation of ancient monuments. A Committee is now sitting, but as it has not yet reported to either House of Parliament, it would not be right for me to go into any details of the Bill. But, if I may, I should like to remind you of one or two great difficulties which confront us in dealing with this question

and finally to make an appeal to the Institute with regard to it. There are two extremes which confront a Government in taking this matter in hand. One I may describe as the method that has generally been practised in this country hitherto, and that is, not to interfere with those responsible for the protection of ancient buildings and ancient monuments—whether they be trustees of more or less public bodies connected with the buildings, or whether they be private owners—but to leave them alone, in the hope and confidence that they are alive to their responsibilities and will do their best to keep the buildings in a proper state of preservation. Although there are Acts dealing with the protection of ancient monuments in this country, they exercise so very limited a control that it may not unfairly be said that we have hitherto gone to the extreme of leaving the matter severely alone. On the other hand, the practice of other nations in Europe is being constantly quoted to us; but I think we ought to be very cautious of taking the practice of other nations as a guide for ourselves. I much doubt whether the power that has been placed in the hands of Government Departments, or Special Committees appointed for this purpose, has been in all cases successful in the treatment of ancient buildings in the large European countries. At any rate, we may profit by their experience. We need not go to the other extreme and hurriedly adopt organisations which we may find not only unsuitable to this country, but which have not been really successful in the countries where they have been adopted. The Government, I venture to hope and believe, are approaching this question with care, and will endeavour to constitute some organisation which shall, in the first place, assist those who are responsible to get expert advice, and to deal with these buildings with the help and assistance of persons who are competent to advise as to their proper preservation. One of the greatest difficulties of all is to set up any Advisory Board, or Ancient Monuments Board, which shall have the complete confidence of the country, and whose advice would appeal to the good sense of those interested so that they would be willing to follow it in the preservation of the buildings under their charge. And this is the appeal which I would like to make to the Institute—for, after all, though there are representatives of archæological societies and representatives of artistic bodies who might well belong to such an Advisory Board, it is to the architects who have studied the various modes of building, ancient and modern, to whom we should finally look for the more effectual preservation of our ancient buildings. I think it will be agreed that taste and knowledge have changed throughout the whole country within the last half century or so—and especially among the architectural profession, for they naturally have studied the question more deeply. Some of the eminent architects in the mid years of last century attached more importance to matters of construction—the permanent stability of the building was their chief consideration; reverence for the ancient stones appeared to be the last thing thought of. But all this has changed, and there is now a general feeling among the public that we have a duty to perform, and that we must take what means we can, not to "restore," but to preserve our ancient buildings and monuments. And, as I say, it is to the Royal Institute of British Architects—and especially to them, as the leading Society and Institute in this country—and to its allied architectural bodies that we must finally turn for expert advice. This is a question that I have not only paid a good deal of attention to for some time past, but I have been engaged quite lately in Parliamentary Committee work dealing specially with this subject; and it has been borne in upon me that we must proceed with great care and caution, that we must not be faddists in the matter, but must turn finally to those whose training and experience have given them the right, I think, to the final word as to how these ancient buildings should be treated. I should like, in conclusion, to renew my thanks to the President for his Address, and to move that we give him a very hearty vote of thanks.

SIR ASTON WEBB, R.A., C.B., C.V.O. [*F.*]: I will not disguise that it is a very great pleasure to me to be permitted to second this vote of thanks to our President for his Address. We are all delighted to see him; we congratulate him, and we congratulate ourselves that we have Mr. Reginald Blomfield in the chair as our President. We know him as an architect of distinction, as an architect who has a great literary gift, and who has already written in a most useful way for us all on the English and the French Renaissance. We know, too, that as a young man he took very high University honours. Mr. Blomfield has also a side to his character which will appeal still more, perhaps, to our younger members in that he is a good sportsman all round. When the Royal Academy students have their annual match at Lord's, their first thought is to get our President to play for them, and on a recent occasion he scored over 100 runs off his own bat and got them so quickly that the poor scorers had at last to throw up the sponge as they were unable to follow him! He is also an excellent rider to hounds, and has more than once, I think, lighted on his head on a fence, and been none the worse for it! That will show you that his head is all right! He is also a good shot and an excellent lawn tennis and billiard player. But I have said enough, ladies and gentlemen, to show you that he is a good all-round man. It is said that the practice of an architect is apt to make a one-sided man, but on this occasion we have got a many-sided man, and if I were to describe him in technical language, I think I should say that we have a polygonal President! Then, gentlemen, we

are very glad to see him here for another reason. I look upon him, sitting there, as a sort of symbol of reconciliation and unity amongst the members of the profession and the Institute. We who have been members of the Institute for many years feel inclined to say, "This our son was dead and is alive again, was lost and is found!" And now that we have found him, we intend to keep and to make the most of him. It seems rather a strange nemesis that the first thing our President should have to do is to see if he can organise some system of registration, the very matter which was the cause of his leaving us, and about which now the less said the better. But, as I have said, we are united now, and I believe there is a determination on the part of all those who have the welfare of this Institute at heart—whether they believe in registration or not—to try and see if, by putting our heads together, we cannot hit upon some means which shall give as much as possible to those members—and there are undoubtedly a large number of members—who desire to see some form of registration. We are determined, if we possibly can, to hit upon some scheme, honestly and sincerely to work it out, and submit it to this body as a means of putting an end to this business, which has gone on for so many years, and of which many of us are heartily tired and would like to see finished off, so that the Institute could be left free to take up matters which would be more advantageous to architecture and more advantageous to the members of our Institute. You, Sir, I think from listening to your Address, look upon the education of architects as the great object in which you are interested, and which, I venture to think, is the way in which the Institute can be of untold good to architecture as well as to its members. We know that you have helped largely to mould the scheme of education which is now gradually taking shape as a definite and organised system, and which we believe, as it goes on, will be of very great use for the improvement of our art. You have also adumbrated the possibility of some advanced training in the nature of a diploma course. I, for one, have always hoped that something of the sort might ultimately be arranged, and I hope, Sir, that while you are in this chair that will be one of the things that, when you leave it, you will be able to say has been accomplished. I do not think it is an impossible thing to do, and I believe it would be of very great use if it could be brought about. You mentioned the Royal Academy. I have no authority whatever to speak on behalf of that body, but I think I know enough about the working of it to say that if they were approached they would give a very sympathetic hearing to it, and would give it all the aid they could. The Academy is far more ready to assist in schemes of the sort than some people seem to think, or perhaps care to admit. I am quite sure they would do everything in their power to assist it. The work of our Institute is naturally divided into two divisions. Lord Plymouth has spoken of one, the care and study of ancient buildings. That is one side of it. Then there is also, to some extent, through our Architects' Benevolent Society, the care of those who have fallen in the race. As I have mentioned the Architects' Benevolent Society, perhaps I might say that, as usual, that Society would be extremely glad to have some additional subscribers. There are many more applications for assistance than there are funds adequately to respond to. The other division of our work is the one we have been talking about—education; and while the first mentioned is a sad duty, the other is full of hope, of hope that we may be able, by educating our young men, to ensure that in the future there may be a better trained band of architects than there is at present. Our art is different from all others, because it means what Ruskin speaks of as the "fraternity of toil." We must work together and help each other. No great buildings ever were built, and no great buildings ever will be built, unless they are built by men who assist and help each other. And so it is that we must try to help these men, to turn them out better equipped than ourselves, and to anticipate with pleasure the time when they shall declare their distinct, and possibly their opponent, skill, and look forward with pleasure to see them surpass us. As it is late. I will not take up your time any longer, except to second most cordially this vote of thanks to our President for his Address and for the delight which we have had in seeing him in the chair this evening.

THE PRESIDENT, having briefly responded to the vote of thanks, continued: I must now call the attention of the meeting to the most interesting collection of drawings displayed on the walls. They are not very well known to members, although they have been the property of the Institute since 1838. I will read you a letter which our excellent Librarian has unearthed for me, written by Sir Charles Barry to Professor Donaldson when the drawings were presented to the Institute in 1838. They were presented by Sir James Drummond Stewart. Sir Charles Barry writes:—

4th May 1838.

DEAR DONALDSON,—I have the pleasure to forward to you another collection of original drawings and designs by Bibieni and others, as a further donation to the Institute on the part of Sir James Drummond Stewart, who assures me that on account of their value in his estimation he should part with them with much regret if he were not persuaded that they will be fully appreciated by their new possessors. . . .

They are, continued the President, in some ways the most remarkable collection of architectural drawings I have ever seen, and I hope you will look at them before leaving.

THE APPRECIATION OF ART.

By Ramsay Traquair [*A.*].*

I PROPOSE this evening to consider some general questions affecting art, and that as an appreciator or an onlooker rather than as a producer. The greater part of our time in this College is necessarily spent in studying and practising the production of works of art. Such is the primary purpose of a College of Art, and we who study here look forward to spending our lives in the production of art in various forms—in buildings, pictures, statues or other objects. But there is another point of view, and even as artists it is desirable that we should understand it. It is the attitude of the intelligent onlooker, who, though he may never produce anything himself, desires to understand and appreciate the work produced by others. Appreciation is not a mere matter of caprice, we must not be satisfied by saying, "This pleases me," "that does not." The question of what pleases us may decide what works of art we will place in our houses, what kind of house we will live in, or what scenery we will admire, but our mere personal pleasure is not a sufficient standard by which to judge all art, for a work may not please us and yet be great. By a little study we may learn to feel more widely and to recognise and find pleasure in qualities which at first were not apparent. Even as artists we should understand and practise appreciation, for a sympathy with others is of value in completing and in enriching our own work. Towards our fellow artists, particularly towards those who practise some form of art different from our own, we must always be onlookers: yet all art is one, there is not one art of poetry, another of sculpture and a third of craft workmanship. The means of production, the materials employed may be different, but the essential quality which constitutes a work of art is the same in all, and it is only by an understanding of this quality that we may hope to understand and to profit by the work of others.

That appreciation and sympathy have been felt necessary is evident from what we know of the past. We find that artists have at all times banded themselves together for mutual appreciation and for the help that comes from sympathetic criticism. In recent times we may instance the Preraphaelites, the Glasgow School, the impressionists and many other similar groups. Sympathy and criticism are in some way necessary and are felt to be helpful by the artist. He is not a hermit in the desert, and I think that we may safely say that every true artist belongs to some group, however small. It may be but a group of two, himself and his critic.

But we are not only artists, we are also human beings, and fellow-workers in the life of humanity. This fact is not altogether popular in some circles at the present time, yet it is an indubitable fact and must be faced. Unless art is of some use to humanity, unless it makes life better and richer, humanity will pass it by. The artist is too often presented to us as an irresponsible child, an interesting alien to be regarded (as Professor Murray says) with a mixture of adulation and mistrust. Art is a luxury to be added to ordinary commonsense life, but which we could quite well do without. The falseness of this view is evident to every artist, but do we realise that it is the direct outcome of the artist's demand to be treated apart from humanity, and to stand apart from and above the common life? As a result he is only too often placed below it. Even genius does not so stand apart, for genius is not a quality which falls solitary from Heaven, it is humanity itself. A genius is great, not because he differs from humanity, but because he embraces so much humanity. Indeed, it is commonly said of genius that it reveals us to ourselves, yet how could it do so unless it were similar to ourselves? If genius were a separate and peculiar quality, the greatest artists would be quite incomprehensible. They would differ utterly from all men. Now we know that this is not the case. Indeed, this claim that artistic genius is something peculiar is actually degrading to the object, for it converts the genius from a great man to a mere monstrosity. And what applies to genius applies also to the lesser grades of artistic merit. The artist is and must be a fellow-worker in the State and must learn to sympathise with and to appreciate those who work beside him, must learn to criticise and to accept criticism not only from artists but from all who are honest workers in life.

This view, I need hardly say, does not involve a slavish submission to every whim of popular favour, nor does it require any sacrifice of individual freedom. The public indeed has been taught, and carefully taught, the uselessness of art, and that too often by artists themselves; yet in the greatest periods, as in ancient Athens or in fourteenth century Italy, we find the artist and the public in perfect accord, not separate, but working with one spirit towards a common end.

Among the Greeks, the principle of public service in art was strongly held. Aristophanes for instance in the *Frogs* asks: "On what grounds should a poet be admired?" and is answered, "For his skill, his good counsel, and because we make men better in their Cities." Denys of Halicarnassus sums up the praises of the Athenians by saying that they "made gentle the life of the world." The Greeks were great artists, and great and clear thinkers, and any word of theirs should be treated with respect.

I have said that art is one, and that under all forms of art there lies a common principle. The human mind is capable of two forms of knowledge,

*Address to the Edinburgh College of Art.

a scientific or intellectual form, and an emotional or imaginative form. If, for instance, I use the word "tree" you will all understand what I mean, a large vegetable with roots, leaves, and a wooden stem. But if I ask you to imagine a tree each of you would imagine a different object—one a pine, one an oak, another a palm tree. The scientific concept of a tree is an intellectual idea which comprehends all trees. It is a species of intellectual "treeyness," without individuality and incapable of being imagined. The emotional vision of a tree, on the contrary, is individual, separate and unlike every other tree. It is incapable of scientific description, but capable of artistic rendering. We cannot draw "horsiness" for instance, we can only draw a horse. No artist can convey to you the chemical means by which a tree converts air and earth into green leaves and wood. No scientist can tell you how the sunshine glints on its leaves and the wind murmurs through its branches, but the artist can tell you how these things affect him. If he does so in paint he is a painter, if in words a poet.

The actual poem or picture which we see is the record of an impression in the mind of the artist and is composed of certain materials, as paint, words or stone, according to the particular craft practised by the artist. These materials are very largely what we study in a school of art, and it will be useful to consider strictly what they are.

Firstly, we have the substances and tools which we manipulate. The painter has his canvas, his paints, his brushes; the sculptor his stone, his clay, and his chisel; the poet his words. Of these, we must learn the various possibilities and capabilities. The architect must learn that columns can be made of steel; the sculptor that models can be made of clay. This is elementary knowledge, but necessary. Next we have technique—the manner in which the paint is put on the canvas or the pencil guided on the paper, the manner in which stone can be cut to form mouldings and to give particular effects of light and shade. This is a more difficult study. It takes many years of practice to place the paint mark unerringly in the right place or to use the words of the poem with their fullest meaning, and all great artists have to a great extent developed and produced their own technique. Still, this is not art; no dexterity of technique will ever produce a great work of art. It is a necessary material. Thirdly, we have the objects of external nature. Of course we are natural objects, and the human mind is natural, but we can make the distinction between human activity and nature external to it, the sky, the fields, and the flowers, and it is in this sense that we will use the term "nature." It is easily seen that in certain arts nature is a material. Although we may use natural forms in designing a cup, the form of the cup is based not on nature but on the necessity of drinking therefrom, and perhaps we do not realise that natural forms are as truly materials in art as are stones or paint. The painter studies the forms of the hills, of trees, of flowers, of the human figure, in order that he may use them to express emotion, just as the architect studies the forms of arches, of columns, or walls, the craftsman the forms of cups or chairs, the poet the forms of phrases and rhythms, in order that each may clothe therein his emotion.

We accordingly have three divisions, at least, of material—the substances of art, the technique, and the natural forms. These materials the artist must combine and arrange to form his work of art, whether he be painter, poet, or architect, and with all of them his mind must be well stocked; the painter must know how to make paint marks, the architect how to shape stones, and the poet, not unfrequently, has been known to read and to learn the dictionary.

It is generally agreed that any work of art is the creation of the artist's mind. It is not a transcript from nature; it is not a copy of a previous work; it is a new creation or arrangement made up of materials, perhaps often used before, such as we have just considered. These materials are rearranged so as to form and to present the artist's idea, his vision, in the most forcible manner possible.

Now if we consider we shall see that the artist's vision is itself made up of these materials. It is conceived in his mind as made of paint, of stone, of natural form, or of what other material he pleases. We can therefore simplify our definition of a work of art. It is simply the artist's emotion inwardly realised in the materials of his craft. Being formed in the materials of the craft, it cannot be formed unless the artist has a knowledge of these materials. The "mute inglorious Milton" is, in fact, an impossibility, for we cannot think like Milton without Milton's power of expression. Vague yearnings are not art. Before they can become art, they must be crystallised within the artist's brain in terms of paint, stone, or other material; but if any man has clear vision, his vision includes technique and form and material. An uncertain picture or a poor building is the result of uncertain or ignorant vision. Every one who has ever designed knows how such a vision arises. We have some design to make, some artistic problem to solve. Our first vague unformed feelings work and evolve in the mind. Almost involuntarily and often at the most unexpected moments solutions suggest themselves. We try them but at once they are seen to be unsatisfactory. They are not the idea and are thrown aside. Suddenly, often without warning, the solution comes. We know that the problem is solved. A rough sketch may be noted down, not now as a test of the solution but rather as an aid to our memory, for in reality nothing now remains to be done but to copy down our work, holding firmly by our now realised ideal, working it out, filling in the necessary details, all of which, if we hold by our first conception, will almost automatically fit themselves to their places, and the visible and external work of art is finished.

So powerful is the initial impulse of work so con-

ceived that we often feel the sensation that the picture or building is designing itself. The artist seems to be but the instrument in the hands of his own production. The sculptor knocks the stone away from a figure which already exists within the stone; the novelist in haste writes down the events which must happen, almost are happening, to his puppets. Work so done is direct, is done with great rapidity and rarely requires correction. It is usually the best of which the artist is capable, and possesses to the onlooker a curious quality of "inevitableness."

We have defined a work of art as the artist's emotion realised in the materials of his craft and have considered the manner in which this realisation takes place. The emotion itself must be based on or excited by something. We have heard it said that all art is based on nature—that is, on external nature; but, though nature is undoubtedly an important base for much fine art, the general statement will not stand consideration. We have already seen that in some cases, as in the design of a cup, nature is a material.

Architecture, for instance, is not based on natural form, it is often based on structure. The arch may occur in a few isolated natural accidents, but it is not used in nature as a natural form. The column and lintel are the result of the rudest effort to form a shelter, but nature never produced a column and lintel save by accident, and the combination cannot be called a natural form.

Again, whilst our emotions may be inspired by nature and by structure, they may also be inspired by purely human sources. From such we gain emotions of pity, of fear, of tenderness, of pride, and as all emotion may serve as the basis or the starting point for an artistic vision, so art may be based on such emotions. The arts of architecture, music, and poetry are often so.

We may accordingly expect to find art based: Firstly, on the keen appreciation of natural form; secondly, on a similar appreciation of structural form; and thirdly, on feelings not inspired by natural form, but which use natural form as a material. We could probably find further sources of artistic emotion, but these will be sufficient for our purpose, and we can see that an understanding and criticism of the feeling and basis of a work of art must be one of the most important preliminaries to a full appreciation.

Much of the work which we have to study belongs to the past, and here historical knowledge becomes of importance. In order to understand the work of any period we must understand the motives which led to it. Many of these emotions are the common property of the human race. Dignity was understood by the ancient Egyptians, by the Greeks, by the mediæval Frenchmen, and has not yet disappeared from our own minds. The feeling of mystery which Pharaoh's architect sought to express at Karnak we can still feel. We can, and often consciously do, deliberately throw ourselves back, in thinking of such a building, till we can almost feel the presence of the mighty Ammon in his temple as did the worshippers many centuries before us. The complete absence of such an effort to feel with the past is very offensive, and we feel, for instance, that a man who, standing in Karnak, can refer to the ancient Egyptians as idolaters is not merely inartistic but inhuman. A little historical study will often open our eyes to new perfections which, without it, would remain unseen. In particular historical study will prepare us to appreciate the qualities which are really there and not to expect those which are absent and which were never intended to be there.

To no people do we owe more of our modern culture than to the ancient Greeks. Not only directly through classical study, but indirectly through Greek writings in the Bible and through Greek influence on Roman and mediæval civilisation, they have profoundly influenced our present life. Their art was of extraordinary perfection and the motives which produced it are well worthy of study. I have already spoken of the Greek attitude towards the artist as a fellow-worker in the State. If we examine Greek life and literature further, we find the greatest emphasis laid upon simplicity, temperance and refinement. A vulgar profusion was as objectionable as a vulgar meanness. It was as ostentatious to go clad in rags as to array oneself in gold and purple. Greek language, Greek dress, Greek poetry, and Greek architecture are alike absolutely simple. Yet in them we find refinements and delicacies of great subtlety, the steps of the Parthenon measure two hundred feet long and have a curve on that length of about four inches. Now, knowing the Greek love for simplicity and refinement, it were vain to seek for richness or elaboration in their work. The best Greek vase drawings show great beauty of line. They do not show any attempt at foreshortening effects; such would detract from the simplicity desired. In later times more elaborate drawing was attempted but we feel at once that the work is less valuable. The delicacy and simplicity of the early work is gone. That the Greek artist could foreshorten when or if he chose is amply proved by the copy of a Greek masterpiece, the well-known mosaic of the Battle of Issus at Naples. Here all difficulties of drawing and grouping are met and used in a manner which proves a well-practised hand.

Again the Greeks were clear and accurate thinkers and disliked anything approaching vagueness or mystery. We accordingly shall be disappointed if we seek for mystery in a Greek temple. It is not there and was never meant to be. If by chance any feeling of mystery had crept in, it would have been carefully eradicated.

We may contrast this with Oriental art. The Eastern mind loves profusion, elaboration and mystery. Persian poetry is elaborate and Persian art is florid. If we wish to understand the art of

the East we must accept this; more, we must revel in it. Every thousand black slaves of surpassing beauty, loaded with basins of gigantic jewels, added to a procession in the "Arabian Nights" must be an added joy. Elaboration is not a vice in Eastern art: it is its greatest virtue.

Now let us turn to primitive art. Here we find two leading characteristics; the desire to tell a story and the love of a pattern. These characteristics in Egyptian pictorial art led eventually to hieroglyphic writing in which the pattern and the story are supreme; but all Egyptian mural decoration is more than mere surface patterning, it is story-telling. In mediæval art we find the same thing. The carvings of a mediæval cathedral are more than fine decoration. They cannot in many cases be regarded as careful appreciations or studies of natural form: they were a means of conveying emotional as well as moral or intellectual instruction. A mediæval Book of Hours was illuminated in gold and colours not only because a book was a wonderful and precious thing, not only for the glory of God, but to rouse and instruct the devotion of its readers. Such illustrations were far different from the pictures in a modern novel. They pretended to no realism, but they told their story with a force and directness that could not be attained by printed words; it was a story which could only be conveyed by pictorial art. Unless we are prepared to accept this aim, mediæval art loses its whole power. If we accept it, the strange drawing, the strong colour and the simple symbolism become an essential part, inevitable and not to be corrected. For their object they are already correct.

If the mediæval artist, for instance, wished to represent the martyrdom of St. Thomas à Becket, he showed the saint clearly falling, his head well split, so that there shall be no mistake about that. To indicate clearly his sanctity, his hands are shown joined in prayer, a halo encircles his head, and in mid air an angel receives his soul. The assassins are shown brandishing their swords in simple attitudes expressive only of the act of striking. That they could not keep their balance for an instant is of no account; they must be striking. The sword of one is actually cleaving the saint's head. Their faces are ugly—no matter if historically each was an Adonis—the murderers of a saint must be ugly. The murder took place in a church, two columns and an arch will express that, but we need not expect a picture of the interior of Canterbury Cathedral.

So with all mediæval art. The artist did not for a moment imagine that St. Peter went about Heaven with two enormous keys, or that St. Sebastian was condemned to an eternal salvation filled with arrows; but so they are always represented. Otherwise we should not recognise them.

In every case the artist expressed his ideal and told his story with absolute frankness and without hesitation. We must ask him for no more than he gives. We must not ask for atmosphere, for anatomy, for historical realism. That such things were desirable had not even occurred to him.

Now, since mediæval times, a great change has come over our civilisation. The Greek had loved clear and accurate thought. The mediæval artist had loved life, passion, and mystery. The modern mind more than anything loves knowledge. With the Renaissance came the birth of accurate knowledge, in fact of science, and from the fourteenth century to now we have pursued that object with ever-increasing ardour. As could not fail to be the case, the effect on art has been powerful. At first we find a union between the old passionate and vivid art of mediæval times and the more exact observation of the scientific mind, and thus arose the great schools of Italian painting and the schools throughout Europe of the fifteenth and sixteenth centuries. Gradually, however, the passion for knowledge, for intellect, became supreme in art. Classicism arose, and all branches of art were wrapt in a meaningless pedantry. In architecture no forms were to be used save those sanctified by the example of the Greeks and Romans; in painting, sculpture, and even in literature, the same principle was followed and art seemed bound in an iron chain, not of tradition, but of intellect—of knowledge. Such was, of course, an impossible position, for art cannot be based on intellect, but only on emotion; and indeed we find that the great works of the Classic period are great, not because they copied faithfully the details of Classic work, but because they convey the feelings of eighteenth century artists. St. Paul's Cathedral is a great work of art, not because it is Classic, but because it is Wren. Under this weight of intellect, architecture still suffers. One critic tells us that our only hope of progress lies in a faithful study of the buildings of ancient Greece and Rome; a second pins his faith to an equally faithful study of Gothic. Apart from his business qualities, with which we are not now concerned, the architect is expected to be rather a scholarly antiquary than an artist. Yet who would expect a modern poet to write alternately in the styles of Chaucer and of Pope, retaining with care in each case the archaisms of his model? Who would commission a portrait in the style of Vandyke? We see from other arts that the alternative to historic "correctness" is not unlicensed eccentricity; yet from the architect is demanded alternately that strange quality of "correctness," and that even stranger phenomenon, "a new style."

In painting one important development took place. The painter began for the first time to base his art on nature. The emotions he realised were now the emotions directly inspired by nature, his object was to set these down as exactly as possible, and thus inevitably arose the schools of landscape painting, now almost supreme in pictorial art. The emotions which may be inspired by nature are, however, very varied: one man is inspired by the intricacy, the delicacy of nature,

another by broad masses of light and shade; one will devote himself to the study of leaves and flowers, another to the realisation of all that cloud and sea mean to him. Thus have arisen the realists, the impressionists, and even the post-impressionists. This was the common aim of Whistler and of much Preraphaelite work, and thus we see that the difference between the minutest realist and a post-impressionist is not nearly so great as that between the work of either of them and the simplest mediæval drawing. The modern artist derives his feeling from nature. The mediæval from almost any other source of human feeling, almost never from nature, although freely using natural forms as material. The mediæval choice of subject is typical of almost all art up to the Renaissance. Human action and human feeling were the mainspring of mediæval art. Animals, birds, and beasts were man's poor relations; interesting in a lesser degree, they inspired him with grotesques, gargoyles, and bosses. In vegetables he was hardly interested. Mediæval foliage is as conventional as any acanthus scroll. Landscape he cared nothing about: it sometimes formed a background.

Whilst recognising that all art is founded on emotion we must not be led by this belief to despise or to under-rate the power of intellect. A high intellectual training is necessary to the artist. His emotions must be trained by his intellect; they must be curbed, restrained, and developed by intellect; and only by intellect can he amass that store of material which is necessary to the realisation of his completed work of art. We must also understand the quality of fine artistic emotion. It is not the mere untrammelled play of fancy or passion. The emotion of our great artists is often ascetic, always highly tempered and refined. The results of untrained and unlicensed emotionalism are at the best bad art. The results of pure intellectualism may be great, but they are not art at all.

This brings us to an important question—the place of ethical or moral ideas in art. We know that pure art has no connection with morals, as little as has pure science. The visions which rise in the artist's mind are of all kinds, but just as his emotions are trained by intellect so they are trained by the ethical ideas of his time. A great artist will not externalise and fix every emotional idea which may arise in his mind. We none of us speak aloud every thought regardless of its suitability. We select from the mass of unformed thoughts some which we may develop and externalise, and in this selection we must be largely governed by the economic and moral conditions of life. Thus the moral judgment must always be of value in the criticism of a work of art. We may take as examples those pictures which have been executed in which the leading motive is simply a love of cruelty. Pictures representing scenes of torture may be fine works of art and might so appear to beings devoid of human feeling. It were better that they had never been painted by men for men to look at, for there are some things which, though they might arouse noble emotions in a mind devoid of all save the artistic qualities, are not to be endured by artists who are men as well as artists, and the artist who is not also a man is a monster.

Now for the appreciation of the art of past times we require some historical knowledge. To appreciate the art of our own day this is unnecessary, but the need for a broad sympathy is thereby rendered all the more important. Particularly in pictorial art the great variety of feelings which may be excited by nature renders an impartial judgment difficult. We are apt to limit the emotions which we derive from nature, and to limit similarly our appreciations of art. A great artist such as Whistler experienced keen and delicate emotions before an evening sky. Visions of great beauty formed themselves in his mind, and were transferred to his canvas. We, who look at his pictures, are privileged to enter into his thoughts so far as our more limited capacities will allow. We have a real communion with a great mind, and that at a moment when it was at its greatest, and the results for us are invaluable. To one who has studied Whistler, the shadows of evening, the dim silhouettes against the dark blue sky of night, will for ever be something greater. Our minds have learned a new range of feeling and have indeed absorbed some of the greatness of Whistler. On the other hand, we shall find artists whose emotions are roused by delicate detail, who devote themselves to the exquisite delineation of natural objects. Shall we scorn them because for them atmosphere has no charms? I think not. A rose, even a couple of straws, may arouse feelings as delicate and as valuable as an evening sky. The old Dutch masters found a vent for their feelings in glass bottles and dead oysters; and if we pass them by because of the lack of atmosphere we shall impoverish our own feelings. Even an evening sky may excite different feelings in different men, and if the feeling of the artist is one which is not that which we have been accustomed to associate with such a scene, it is perhaps all the more necessary that we should learn to appreciate that feeling also. The Preraphaelites, for instance, painted nature with exquisite care—perhaps neglecting certain tones, certain values, but perhaps also gaining thereby other qualities. However, in all art which is definitely based on nature, a faithful rendering of some aspect of nature is evidently necessary. In portraiture, for instance, a good likeness is of first importance, and if the artist fails to attain to that, his picture is simply a misuse of material, however fine it may be in other respects. The sitter was his material and he has abused him.

But much modern art is not based on nature. We may take as an instance the art of Blake. We are sometimes told that Blake suffered from a defective technical training. Did he? It is impossible to look at a page of Blake's work without

feeling the deep emotion which stirs in every line; the figures are full of strong, restrained passion, but they are not always anatomical. If we were to take one of Blake's drawings, and, tracing carefully over it, were to correct the anatomy and reduce the proportions to a more exact accord with nature, we might produce a more scientifically correct result, but we should assuredly lose all that makes it artistically valuable. Blake's technique was not defective, his drawing was not ignorant; it is indeed far wiser than most of us can ever attain to. Far from being kept back by ignorance, he was driven forward by artistic perception, and, judged by this standard, we must marvel at the accuracy of his drawing. It was an almost perfect instrument.

I have taken two artists of very different character, so different that the distinction is easily marked and appreciated, but some such judgment of motive must be applied to every artist. Some live, as it were, on the borderland. Their art, founded on human emotion, still shows an appreciation of natural form and quality. Such men as Watts or Burne-Jones were not in chief students of nature, they were students of humanity and, though they often show much appreciation of natural form, their real claim is of a different nature. If we seek atmosphere in Burne-Jones's work we shall be disappointed, atmosphere did not enter into Burne-Jones's vision. If we seek tenderness and love, harmony and colour, we shall get our reward.

Nor is there any real difficulty in thus learning to appreciate styles of widely different character, indeed some such effort is necessary if we would gain the greatest pleasure and benefit from life. All art must be approached in the right spirit. We must not approach poetry by way of grammar or architecture through archæology. We must not approach Blake through nature, or Whistler through human life.

We often hear a picture, particularly an historical picture, praised on account of its accuracy of detail, its verisimilitude, and the care with which every costume has been studied from museums, every face made to recall contemporary portraits. Now is this art? It is, indeed, art of a peculiarly modern type, for it is art flooded and submerged by intellect. In this it truly represents our present age. In fact, it is not art at all. It may be science, though even here, as the painter never saw the occurrence, it is bound to be inaccurate, and therefore only bad science. Such works depend for their value on the human emotion felt and expressed, and where such emotion is present accurate detail may go and not be missed. The mediæval artist boldly depicted monks and bishops as spectators of the Crucifixion; his work is often greater than that of the modern artist who paints his background in Jerusalem. The one painted an everlasting truth; the other, too often, merely a tortured man. Verisimilitude, archæological and topographical accuracy are not necessary to art. They may be present in great art, but its greatness is not due to their presence. Holman Hunt, for instance, devoted years to the accumulation of accurate detail. Yet "The Scapegoat" or "The Flight into Egypt" are great pictures almost in spite of the Eastern background of the one and the accurate costuming of the other. Holman Hunt however considered that accurate detail was necessary to clothe his ideal, and whether we find pleasure in such detail or not, whether, indeed, we consider his detail always accurate, for he saw things with a peculiar vision, we need not let this blind us to the greater qualities of his work.

I have already spoken of architecture, and of the value or otherwise of "correctness" in buildings. Similarly let us think of poetry. There is no art more incorrect to the facts of nature as regarded by science. Thus Keats in the "Ode to the Nightingale": "Haply the Queen Moon is on her Throne, clustered around by all her starry fays." As astronomy this is hopeless, as art it is great, for Keats is using nature as she was used by the mediæval artist, as material for the expression of human emotion—the emotion which he felt in a moonlight night. In "Hamlet" Polonius, when urging Laertes to set sail, says "the wind sits in the shoulder of your sail," a phrase not to be understood of a meteorologist but expressing with wonderful force the urgency of Polonius's wishes. It is this touch of emotion and of imagination which is the essence of art.

What I have tried to express to you does not mean that nature is to be despised, or that accuracy is a vice—very far from it, only that accuracy, in itself, is not an artistic virtue. It is only so in so far as it conveys and is part of the artist's vision; only that nature is not the sole motive and subject of art. It is only one motive, though a great one, amongst many. Art is concerned with all human life and will be content with nothing short of that.

This introduces us to the claim of art for art's sake, a saying which can be interpreted in various ways, for it is evident that the word "art" is used in two different meanings in the one sentence. If it means that art should be exercised from the desire for external expression of a deeply felt emotion, not for the sake of notoriety or gain, nothing could be more true. Often, however, it is taken to mean picture-painting for the sake of the observation of nature and confined to motives directly inspired by nature. Such a claim is impossible. It is too narrow, for it excludes from art all architecture, all poetry, all drama, most mediæval and classic art of any kind. It is not directly fatal to the artist, for great art may be created even in the narrowest of schools. It is absolutely fatal to the critic. He must understand and sympathise with varied styles and motives.

Another point which we may shortly consider is the so-called "limitation" of art. We are told that our materials have limitations which we must not go beyond, that certain motives are suited to architecture, others to painting, others to sculp-

ture, and that these limitations must not be overpassed. This may have some truth in it, but it is looking at art upside down. We have seen that a work of art consists essentially of an inward vision formed in the mind of the artist and formed in the materials of his craft. Can these very materials then act as limitations? Surely not, rather are they opportunities. When the architect conceives a building, his stones, his wood, his knowledge of technique rise together in his mind, moulded to the expression of his emotions. Were it not for the stone and the wood, were it not for his knowledge of how these can be used, he would be unable to form his vision at all and his art would not exist. How could the poet write without words? There are, indeed, no limitations to art save the limitations of the artist's mind; the materials, the technique and the form are all instruments to be used by him to the utmost of his capacity, and his instruments are his opportunity, not his limitations. The artist's conception of a statue is not limited by the fact that the statue is to be of bronze. The architect's conception of a palace is not limited by the fact that it is to be built of stone. It is created by these things. Did the sculptor not know the uses of bronze or the architect those of stone, they could not even begin to design a work of sculpture or of architecture.

Yet, as ordinarily used, there is some truth in the saying. If the design is conceived, as it always should be, in its material, there can be no question of limitations. The case is different when a design is conceived in some other material. If, for instance, a building were conceived as a picture or as a prominent object in some landscape, if, in fact, it were conceived as a painter would naturally conceive it, the building would probably be impossible to construct and unsatisfactory if erected. Similarly the architect usually cannot visualise his buildings in water-colour; his attempts to do so may be seen yearly on the walls of the Royal Academies, and, may I say it, they are not art. They are an attempt to realise in one material a design which was formed in another. These are extreme cases. What has given rise to the theory of the limitations of material seems to be a lesser case of the same kind. The artist sometimes does not seem to form his vision sufficiently clearly, his mind, accustomed to plaster, visualises in plaster what will be executed in wood; and the result, of course, is plaster. It may be made of wood, but emotionally and artistically it is plaster. We can all find many such examples, buildings which are drawings or statues which are made of clay, though clothed in a suit of marble. They bear witness not to the limitations of art, but to the limitations of the artist's power.

Akin to this is the distinction between decorative art and other art—presumably undecorative. All art is one, its object is the transmission of an emotional image and thereby of the feelings which created that image. Poetry and music convey that image through the ear, for even when we read poetry we hear ourselves speak it. Architecture, sculpture and painting convey it through the eye. Such a classification is genuine, but how can we separate those arts whose appeal is made through the eye, save by the materials which they use? Painting, architecture, and sculpture are separate, because they form themselves in different materials.

Yet painting, in special, is divided into decorative painting and, again I hesitate, undecorative painting? Decorative painting, I gather, is marked by an absence of light and shade, a frequent archaism of drawing, and is, in general, an inferior article. Yet the paintings of Michael Angelo in the Sistine Chapel or the frescoes of Fra Angelico in San Marco are amongst the finest works of human genius which the world has seen. The whole of the early Italian School was decorative. The sculptures of the Parthenon were designed as decoration and can only be understood as such. Indeed, the only art which is not decorative is intellectual art, and that is not art at all. The distinction is impossible; even pictorial art does not gain by being surrounded by a gold frame and by having no connection with its surroundings. The artist's opportunities are as great on a church wall as in a studio, indeed they may be greater, and no art suffers by its opportunities, even if we disguise them as limitations.

Both in the creation and in the appreciation of all art the first essential is a clear internal vision. This is the true work of art; the appreciation of it is true criticism. This includes all material, all technique, for technique beyond the vision is mere juggling. To attain this we must study and understand not merely our own art but all art; we must not confine ourselves to the mere accumulation of material, the learning of tricks of draughtsmanship, or the collection of archæological and scientific facts; we must train and develop our emotions. Material, technique, and knowledge are necessary; without them we shall have nothing wherewith to form our works of art, and the greater our knowledge of technique, the fuller will be the works which are formed from it. The purpose of art is not the exhibition either of manual dexterity or of knowledge, it is the expression of certain human emotions and must be judged and appreciated by the quality of its feeling. And we must remember that the artist is a man sharing in the life and work of other men. His work is no mere luxury, it is a necessary part of human life. The artist is not an alien or a hermit. He does not stand outside humanity. He is not peculiar. He is a man amongst other men, and his work has never been better expressed than it was by the Greek writer: We are here "to make gentle the life of the world."

The writer desires to acknowledge his indebtedness to Signor Benedetto Croce's "Æsthetic."

THE GENTLEMAN AND ARCHITECT.

YOU have probably been used to consider that our generation is the first to give a really philosophic study to architecture. Other and earlier ages, you think, followed consciously or unconsciously rules, traditions, or examples, but ours alone has looked with wide intelligence on the whole scheme of architectural activity, analysing, comparing, discerning; ours alone possesses the confident assurance which can say, with all the world's experience behind it: "Here is beauty and here is the way to it."

But you have forgotten the year 1755, and you have probably never heard of Mr. de Cordemoi. In 1755 from a printer's in Gray's Inn, there dawned upon London that Essay on Architecture in which its *True Principles are explained, and invariable Rules proposed, for directing the judgment and forming the taste of the gentleman and the architect.* Mr. de Cordemoi was not its author, he was the author's forerunner. There is in this publication no expressed (though much implicit) evidence of its French origin. It is in fact a translation (if the word translation can be applied to a mere misfit of foreign clothing) of a treatise by the "celebrated Père Laugier."* The person who decked the author's words in a semblance of the English language may himself have been an architect or a gentleman or both; but he was joyously deficient in knowledge of idiom and presumably was debarred from contact with a dictionary, limitations which add infinitely to the pleasures of his publication.

The need for the illumination which the work is to afford is set forth with simple ostentation. *We have not as yet any work which establishes in a solid manner the principles of Architecture, which manifests the true spirit of it, or which proposes rules proper to direct the talent and fix the taste . . . it is not sufficient to know how to work only, we ought to learn how to think. . . . Architecture alone (of all the arts) has hitherto been abandoned to the caprice of Architects, which have given us precepts of it without discernment.* The ancients, it seems, including Vitruvius, all fall short of our expectations, and *all the moderns except Mr. de Cordemoi only comment upon Vitruvius and follow him in all his wanderings with confidence. I say Mr. de Cordemoi excepted: this author more profound than the greatest part of others hath discovered the truth which was hid to them.*

I was ashamed of my ignorance, and still more ashamed to show it. But heavily disguised as a candidate for the Intermediate Examination I ventured to make inquiries at No. 9 Conduit Street on Mr. de Cordemoi and his works. Somewhat to my relief I drew blank.

The author, it seems, could not get even from Mr. de Cordemoi all that he required, but not discouraged he *fathomed the abyss*, until, as he believed, *he discovered the bottom.* He *interrogated his soul*, and *all at once*, he says, *it has given to my eyes a great light.*

So much for preface—now for the "bottom" and the "great light."

When we speak of the art of building, of the confused heaps of troublesome rubbish, of heaps of shapeless materials, dangerous scaffolds, a frightful game of machines, a multitude of ragged labourers: this is all that presents itself to the imagination of the vulgar—but all this, of course, is, as our author says, the mere *rind*; we have got to concern ourselves with deeper and higher mysteries.

We accordingly glance at history and are not long in discovering that after the Greeks, to whom *Architecture owes all that is perfect in it*, and certain experiments of the Romans which served to *show the whole universe that when perfection is arrived at there only remains to imitate or decay*, there followed a terrible disaster so veiled in obscurity of language that we barely recognise in it the identity of the Gothic periods. It was *a new system of Architecture wherein unskilful proportions, ornaments ridiculously connected and heaped together, presented stones as paper work, unformed, ridiculous, and superfluous. This modern architecture hath been but too long the delight of Europe. Most of our great churches are unfortunately destined to preserve the traces of it to the remotest posterity.* But better days, as we know, followed; the Renaissance dawned, though not so named by the writer. *We have had*, he says, *our Michael Angelos, our Bramanti, and our Vigniolis* (sic). *They and others like them abandoned the ridiculous geugaws of the Goths and Arabians, and substituted in their room manly and elegant appearances of the Doric, Ionic, and Corinthian.*

We seem to be getting on somewhat inconsistently, for if after Greece there was nothing left but imitation or decay it is difficult to account for the writer's bliss in the Vigniolis; but his only misgiving at this point is lest he should be despised as a mere amateur. *Don't say*, he cries, *that not being of their profession I cannot speak of it with sufficient knowledge. It is assuredly the most vain of difficulties. We daily judge of tragedies without having ever made verses.*

So we have an appeal to the primitive house, a sort of analysis of simple wood construction, the column, the beam, the rafter. It is a dull chapter unrelieved by the sallies of the translator save where he conveys the information that there is remaining in France *a very fine monument of the ancients, it is what they call at Nismes the square house.*

This pretty compliment on the part of the men

* There is in my copy no indication whatever of the original author's name; but a manuscript note in the Institute copy gives the information, and adds that the writer, while concealing his name in the first French edition, placed it on the title-page of the second, which synchronised with the London issue of the translation (1755).—P. W.

of Nîmes is no doubt intended to reciprocate our politeness in calling it the " maison carrée."

The author's method of holding up the pure theory of beauty is, throughout his book, to take the main features of Classic architecture one by one and expose to opprobrium the practices which he considers to be faults. He starts with columns, which he truly observes should be upright and round. *Its diminution* (which for a variety the translator calls *dimunition*, a word which I have hitherto only heard in the mouths of light-and-air experts) should, he says, *be from the bottom to the top*, and the column should *bear directly on the pavement.*

The first defect is *when instead of detaching the columns they hold them engaged to the wall.* This is a nasty rap for the men of Nîmes and the engaged columns of their *square house*, but the author does not notice the inconsistency except by admitting that the *shameful necessity* of attached columns should only be employed *discreetly and in an impossibility of doing better.* The second defect is *in place of round pillars to employ square pilasters.* At pilasters he fairly seethes with indignation: *the pilaster is a thing I cannot bear with. This aversion was born with me* (poor little baby!)—and the reason he gives is delightful. *There is in them lively and commodious stops that obstruct the view; their surfaces without the roundings give a flat air to the whole order . . . we ought to look upon them as a low innovation.* Other strictures on column design follow, including an unmerited attack on flutings which is hardly consonant with the reverend writer's admiration of all things Greek. Even rustic columns are, he thinks, less vicious than the fluted. A good many modern critics will agree with his attack on the former. *The rustic columns are but a capricious imagination. It is not an entire column that one sees; they are different cut pieces of columns heaped one upon another in an unequal model.* Of twisted columns he has yet harder words to say: *they are in truth in architecture what in human bodies is called a leg broken in wrestling. Do not let us run into the counterfeit brillant, it only proves the want of genius.*

Pedestals are an abomination to him. He attributes their use to parsimony. *They would have columns there: it would have cost too much to have them of a model great enough to make them bear immediately upon the pavement, from thence arose the necessity of pedestals.*

Entablatures next come under scrutiny; he falls foul of the Roman arcade motive, thinking that it provides an unworthy support to the architrave which should be self-supporting, and he goes on to attack the entablature which " breaks " round the column or pilaster. A deep-seated objection to the Whitehall front of the Treasury buildings places me in complete sympathy with the author on this point.

Pediments he would confine altogether to the legitimate terminations of main roofs. Other applications of these features he humorously describes as *preposterous impediments*! He allows them as covering the portal of a church, but is down on curved pediments as being *against nature.* Broken pediments are, as you would expect, *detestable . . . of all frenzies the most consummate.*

Orders one above the other he allows as being *a license that is authorised by necessity*, but to the lower orders he denies all that carries in it the representation or idea of a roof. *I do pretend that we should retrench of the inferior order all parts of the entablature that is called frise and cornish*, in fact, nothing is allowed to the lower orders but the mere architrave.

He forbids altogether the carrying of a great order through two or more stories and has no patience with attics. *Nothing is more unformed and more defective than this attic.*

It is to the translator that we owe the special horrors of the following phenomenon: *I was showed one day a lobby, fixed upon three arches, supported in the air in the form of a tail-piece. They told me, See here, what a bold piece is this.*

At last our purist's objection to anything but mere column and beam design breaks down. He admits that *an edifice of detached columns which bear an entablature is not habitable. The necessity of preserving oneself from the injuries of the air, and many other motives still more interesting* (including, I suppose, decency) *oblige us to fill up the spaces between the columns.* This sanction of walls leads him on to doors and windows, for which he recommends square as opposed to semicircular heads. Such heads produce spandrils—not that he calls them spandrils, having instead recourse to a circumlocution which occupies half a page. But of these spandrils, he says that *These sort of irregular spaces . . . oblige you to place therein low ornaments for which one can give no other reason than that they have been placed there to cover a defect.*

Hitherto, I quote again, *I have run through all the necessary parts of architecture and I have not met a nich in my road. What then in effect is a nich? . . . I cannot believe that good sense can be pleased with looking on a statue placed in a window cut as a hollow tower. My antipathy to niches is invincible, and till they have shown me the principle and necessity of it I shall lay violent hands upon all those who shall present them.*

I have now offered enough samples from this work of " mystery, imagination and humour " to cause a moderate run on the Institute copy, but I cannot put down my pen without assuring my readers that there is in store for them another blow to our modern self-sufficiency.

Town-planning at least is a modern movement. Not a bit of it. Dear old Cordemoi, to be sure, does not appear to have dealt in it, but the Rev. Father has a whole chapter upon the subject and upon the embellishment of gardens.

Reading beneath the veil of the translator's inventions I gather that Père Laugier has a good deal of sense in his views of urban propriety.

You will laugh, no doubt, over his aspirations for a *great square pointed into many streets as a goose-foot*, and there is amusement to be found in his complaint against the *field-gates that at this day make the gates of Paris . . . the first object that presents itself* to the entering traveller *are some bad pallisadoes raised, some ill, some well, upon cross pieces of wood, rowling upon two old hinges and flanked with two or three heaps of dung*. But below the mask of garbled English there is a genuine enthusiasm for the grand style in street schemes, and there are some really excellent rules laid down as to the proper relations of uniformity and individuality in the designing of long groups of street houses. Many of the good Abbé's longings have in his own Paris come true.

And so farewell, strange little book; farewell reverend and ambitious author; farewell nameless, shameless translator, and thank you kindly for the abounding, zealous inefficiency which decorates the very index with such cheery jewels as *Chapel Holy*, *vicious cartridges*, and *Corps of Lodgings*.

PAUL WATERHOUSE [*F.*].

SOME IMPORTANT CASES UNDER THE LONDON BUILDING ACTS.

THE recent successful attempt of the Practice Committee, by means of the series of Papers on "The Newer Responsibilities of Architects," to emphasise the importance of several recent legal decisions, and incidentally to curdle the blood of timid members of the profession, has incurred the criticism that there are no newer responsibilities. All that is required, it is said, is for architects to know the various branches of their work which come within the scope of the term "professional practice," and to exercise reasonable care in regard thereto. Probably the critics are technically right, but if architects have no newer responsibilities, it will be admitted by everyone that, by reason of the increased complexity of their work, their responsibilities are much greater than they were a generation ago.

While there is at present no recognised text-book dealing with the subject of professional practice as a whole, there is no lack of authoritative works dealing with the principal sub-divisions of this subject, such as the law of contracts, the building law, and the law and practice in regard to easements of light and air &c. The average practitioner, however, can hardly be expected to study each one of these several branches of his work to such an extent as to be thoroughly familiar with the case law. And yet it is impossible for him to have a proper acquaintance with several important branches of professional practice without a knowledge of some of the most important cases decided by the Courts. This is particularly so in the case of the special requirements governing the erection of buildings in London. It is therefore thought that some service may be done by inviting attention in the columns of the JOURNAL to a few of the most important cases that have been decided under the London Building Acts.

Everyone who practises in London is bound to have regard to the provisions of Part VIII. of the London Building Act, 1894, in regard to party structures. But it is not sufficient to know merely the statute law in regard to the subject. There are one or two important cases, a knowledge of which is essential to a proper understanding of the requirements.

Few buildings are erected in the central districts of London in regard to which party structure notices have not to be served. On the average building site there are usually at least two party structures in respect of which notices must be served. It was for many years an uncertain question whether, in the common case of a party structure forming part of a building subject to several leasehold or other interests, it was necessary for the building owner to serve a notice on the several owners, or only on the owner in possession. For the last five or six years, however, there has been a case governing this question. The case, which may be considered to be more far reaching in its effect than any other case decided under the London Building Acts, is that of *Crosby* v. *Alhambra Co.* [Law Reports (1907) 1 Ch. 295]. The circumstances in this case were as follows:—The plaintiffs Crosby were the lessees for a term of over ninety years of a building adjoining the Alhambra Theatre, which building for the whole of its extent on the side next the Alhambra was in the occupation of the London County Council under a twenty-one years' lease. On the Alhambra Co. desiring to execute certain works to the party structure between the two premises, a party structure notice was served on the London County Council, but no such notice was served on the plaintiffs. They were in consequence unaware of the intention to execute the works until such were actually in progress, when they forthwith applied for and obtained an injunction pending the hearing of the case.

It was contended on behalf of the Alhambra Co. that the Act was complied with if a notice was served on the owner in possession. It was argued for the plaintiffs that it was necessary for a notice to be served on every person coming within the definition of owner. This definition as given in Section 5 (29) of the London Building Act, 1894, is as follows:—"The expression 'owner' shall apply to every person in possession or receipt either of the whole or of any part of the rents or profits of any land or tenement or in the occupation of any land or tenement otherwise than as a tenant from year to year or for any less term or as a tenant at will."

The Court decided in favour of the plaintiffs. Mr. Justice Neville stated in his judgment that all persons coming within the foregoing definition of owner must be served, with the exception that, where some interest in premises is held by several persons as tenants in common or joint tenants, service on one of such tenants will probably be sufficient.

It follows from this case that the architect acting for the building owner should most certainly advise his client that, if a party wall is affected by any proposed work, or if it is intended to build within ten feet of, and at a lower level than, an adjoining building, it is necessary to serve notices on every person having an interest in the adjoining building other than that of a tenant from year to year, or of a tenant at will. Of course the service of several notices is likely to involve the building owner in some little expense—a notice usually results in an award, and there is hardly an award made which does not contain a clause providing for the payment by the building owner of the fees of the adjoining owner's surveyor. But, in the face of this case of *Crosby* v. *Alhambra Co.*, an architect will be most unwise if he omits to inform his client of the obligation imposed by statute of serving notices on all adjoining owners. It is admitted that it hitherto has not been the general practice to serve party structure notices in this comparatively broadcast manner. Many people still place reliance on the service of a single notice addressed to " the owner " on the premises. But this comparatively recent case clearly shows that, if there is more than one interest in the property concerned, a person who persists in such a policy incurs the serious risk of his work being stopped by an injunction obtained by an adjoining owner who has failed to receive his statutory notice.

Another important case under Part VIII. of the London Building Act, 1894, concerns the question of compensation. A close study of this part of the Act will show that in the majority of cases the liability of a building owner who, in executing works to a party structure, has affected the premises of an adjoining owner, is limited to making good all damage. In the case of *Adams* v. *Marylebone Borough Council* [Law Reports (1907) 2 K.B. 822] where a party wall had been raised under section 88 of the Act, it was held by the Court of Appeal that the surveyors responsible for the award in this case had acted rightly in refusing to give compensation for loss of trade, as there was no provision for compensation in the section. The Lords Justices, however, made it clear that when works are carried out under certain provisions of the Act, compensation can be awarded for, among other things, loss of trade. These provisions are section 87, sub-section 6; section 93, sub-section 3; and section 95, sub-section 2 (*b*); in each of which cases it will be noted that provision for compensation is specifically made. It will also appear from this case that the amount of the compensation can be assessed by the surveyors. Consequently, where the work executed comes within the scope of either of the three foregoing provisions, the surveyor to the adjoining owner should obtain the insertion of a clause in the award providing for the payment of compensation in respect of the work executed under such provisions, and also providing that the amount of the compensation is to be determined by the surveyors.

There is in regard to party walls a further point of very considerable importance both under Part VIII. and other provisions of the London Building Act, 1894. Is a wall which is a party wall for the lower portion of its height, a party wall throughout the whole of its height, or is it an external wall above the level at which it ceases to separate two buildings? There are two important cases which affect this point. In *Drury* v. *Army and Navy Auxiliary Co.* [Law Reports (1896) 2 Q.B. 271] it was held by the High Court that in the case of a " party wall " separating two divisions of a building of the warehouse class, one of which divisions was of a greater height than the other, the wall ceased to be a party wall above a height of three feet from the roof of the lower division. The inclusion of this height of three feet in the portion considered as a party wall was of course due to the fact that the building was subject to the provision requiring the carrying up of the party wall to a height of three feet above the roof. In the quite recent case of *London, Gloucestershire and North Hants Dairy Co.* v. *Morley and Lanceley* [Law Reports (1911) 2 K.B. 257] it was held by the High Court that a wall which separated two buildings of unequal height, and had by user become a party wall in its lower portion, ceased to be a party wall in its upper portion where it did not separate the two buildings, or come within the scope of the provision as to the carrying up of party walls above the roof.

These two cases afford food for reflection, and taken together, cannot but have considerable influence on the administration of the Building Acts, and on the general building practice in London. But it should be noted that neither of these two decisions specifically covers the most common case of all—a wall which is a party wall by reason of the fact that it stands " to a greater extent than the projection of the footings on lands of different owners."

Although there have been numerous cases decided in regard to questions of the general line of buildings in London streets, there is no case of such a nature that it warrants special mention in this article. The law on this question has not, in broad principle, been affected by any decision. Speaking in general terms, it is not permissible except with the consent of the County Council, or except when dealing with the exact site of a previously existing lawful building, to erect a

building in advance of the general line of buildings. The line is determined by the Superintending Architect, but there is the right of appeal to the Tribunal of Appeal against his decision. Cases involving most important questions have admittedly been decided, but they only concern the architect indirectly, as cases which the Superintending Architect and Tribunal of Appeal must take into consideration when determining the general line.

As regards, however, the provisions of section 13 of the 1894 Act, which control the erection of buildings within the prescribed distance, there is an important case with which every member of the profession in London should be acquainted. The case is that of *London County Council* v. *Patman and Fotheringham* (67 Justice of the Peace, 285) which was decided in 1903. It was held in this case that, in the re-erection of buildings within the prescribed distance, the plan of the old buildings required to be certified by the District Surveyor was a plan showing only the ground area of the site and building. The importance of this decision lies in the fact that, as the certified plan which governs the erection of the new buildings has been held to be a ground plan only, the height of the new buildings is not limited by the height of the old buildings but is subject only to the general provisions of the Act. This case should be distinguished from that of *Paynter* v. *Watson* [Law Reports (1898) 2 Q.B. 31] decided under section 43 of the 1894 Act, where it was held that the plans required under such section, which is one of those dealing with open space about buildings, must be plans and sections showing the whole extent of the building.

Throughout the first portion of the 1894 Building Act there are several sections which contain special requirements in regard to "dwelling houses to be inhabited or adapted to be inhabited by persons of the working class." It is important, therefore, to know what is meant by the term "working class." Much may be learnt on this point from a study of two important cases, *L.C.C.* v. *Davis* (77 Law Times Reports, 693) and *Crow* v. *Davis* (89 Law Times Reports, 407; and 91 Law Times Reports, 88). It will be seen from these cases that the term working class is not to be considered as applying indiscriminately to persons earning their living by manual labour, but as used in the Building Act, applies only to persons who, in the words of Mr. Justice Channell in the first of these two cases, "ordinarily live in such a state and condition of life that overcrowding is likely to take place."

The number and size of the advertisement signs in London streets seem perpetually on the increase, and it is not infrequently said that the Council are to blame for allowing so many signs to be erected. Few persons apparently are aware how very slight is the jurisdiction of the County Council in regard to such structures. There are quite a string of decided cases bearing on this subject. In *Coburg Hotel* v. *L.C.C.* (81 Law Times Reports, 450) it was held that an iron shelter projecting from a building, and fixed to the building in such a way as to become part of it, could not be erected without the consent of the County Council. The structure in this case was, of course, of a much more substantial character than an ordinary sign, and there is no question as to the effectiveness of the Council's control in regard to structures of this kind. But as regards ordinary signs fixed to a building in such a way as not to form part of it, but to be in the nature of excrescences, it would appear that the Council have no power in regard to such structures under sections 22 and 73 of the 1894 Act. The Council have unsuccessfully contested three successive cases in regard to structures of this kind. These cases are *Hull* v. *L.C.C.* [Law Reports (1901) 1 K.B. 580], *L.C.C.* v. *Illuminated Advertisements Co.* [Law Reports (1904) 2 K.B. 886], and *L.C.C.* v. *Schewzik* [Law Reports (1905) 2 K.B. 695]. The only way in which ordinary small signs can apparently be dealt with under the present law is by means of by-laws made by the Council under section 164 of the 1894 Act, and administered by the several Borough Councils and the Westminster City Council. But no such by-laws have been made. For an understanding of what degree of fixity, &c. will render a structure a part of a building, reference must be made to the actual law reports of the foregoing cases. It will be helpful in this connection to read also the reports of *L.C.C.* v. *Hancock and James* [Law Reports (1907) 2 K.B. 45] and *Rex* v. *Denman and L.C.C.* (96 Law Times Reports, 672), in the latter of which two cases the High Court upheld the decision of a magistrate who had made an order for the removal of a large advertisement structure.

All this is probably very dull reading. It is impossible to treat a subject of this kind in an interesting manner. Also no claim is made for any originality. All the cases mentioned have of course been referred to elsewhere; many of them are reported in that excellent publication of Messrs. Arthur Crow and A. F. Jenkin—the *Architects' Law Reports*. But although most persons practising in London will accept the proposition that at least the existence of these cases should be within their knowledge, they will hardly devote their leisure moments to wading through the ordinary law reports. It is hoped, therefore, that a selection of the most important reports thus presented in tabloid form, and skilfully intermixed—this is a hint to the Editor—with other more interesting material, may receive a little attention from the London readers of the JOURNAL.

HORACE CUBITT [*A.*].

REVIEWS.

M. HÉBRARD'S RESTORATION OF THE PALACE OF DIOCLETIAN.

Spalato. Le Palais de Dioclétien. Relevés et Restaurations par Ernest Hébrard. Texte par Jacques Zeiller. Preface par Charles Diehl et Appendice par Gustave Jéquier. Fo. Paris 1912. [*Ch. Massin, 51 rue des Écoles, Paris.*]

A copy of this work has just been presented to the Library of the Institute by M. Ernest Hébrard. M. Hébrard carried off the Grand Prix de Rome in 1904, and selected for his final "Envoi" the Palace of Diocletian at Spalato. The drawings illustrating the volume were exhibited in 1910, when the "Médaille d'honneur" of the Salon was accorded to their author. They formed also, last year, one of the most important contributions to the Exhibition in Rome during the International Congress, and were accompanied by a large model, of which photographs are given in the volume.

With the exception of a folio volume by an Austrian architect, Prof. G. Niemann, published two years ago, this work of M. Hébrard's is the first complete survey of the Palace since Robert Adam brought out his well-known work in 1764. In order to assist him in his task, Adam secured the services of a French architect, Clérisseau, Grand Prix of 1746, and of two draughtsmen; but for various causes he was only able to spend five weeks in Spalato. On the other hand, M. Hébrard paid no fewer than seven visits between 1908 and 1910, in some cases of two months each, so that he was able to pursue his investigations much farther than Adam. Some idea of the magnitude of his task may be judged from the plan given by Hébrard of the "Etat actuel," Plate III., from which it will be seen that, with the exception of the entrance vestibule, the outer wall of the greater part of the crypto-porticus and a fragment at the south-west corner of the Palace of what are supposed to have been the baths, nothing remained above ground of the residential portion of the Palace. Fortunately it happened that the whole of the basement story of the original Palace had been vaulted, and the greater part of the walls carrying these vaults and the vaults themselves still remained *in situ*. The difficulties which had to be encountered in order to get access to and measure them were very great; in one or two cases the basement had been utilised as cellars for the shops or houses above, but in the greater number portions were filled with bones, having been used as ossuaries; others had become drains, and in many cases the basement was filled with rubbish of every kind, rising sometimes up to the vault. Robert Adam in the five weeks he spent there was quite unable to pursue these investigations,* and, with the exception of a small portion of the basement at the north-west end of the Palace, all his measurements were confined to the walls and other buildings of whole structure still existing above ground. His conjectural restoration of the Palace proper, therefore, is purely imaginary, and when compared with M. Hébrard's it will be seen that the great halls and reception rooms are not in accordance with the walls in the basement as set forth in M. Hébrard's measurements.

The first chapter introducing the subject, the text of which is written by M. Zeiller, refers to all the authors who have written accounts of Spalato from the earliest times to the present day, the most important being that of Robert Adam, from whose work some reproductions are made in the text.

Chapters II. and III. deal with the walls, the entrance gates, and the whole of the northern half of the town. The illustrations do not differ materially from Adam's work, except that in the century and a half which has passed since his visit some of the architectural features have disappeared; in the Golden Gateway, for instance, the shafts carrying the decorative arcade above the doorway are missing. In the account, however, of the gateways a description is given, with illustrations, of the changes made in them in later times about which little is said in Adam's work. In the main street leading from the Golden or North Gate to the cross street between the two other gates (east and west) M. Hébrard introduces columns instead of piers, which correspond better with the usual colonnaded streets of Roman architecture. With the exception of one or two piers or fragments of wall nothing remains of the blocks on either side of this street; in one of these M. Hébrard puts the quarters of the Imperial Guard, and in the other the stables, bakeries, and other dependencies. To a certain extent the same destruction has taken place in the two courts beyond the main cross street, but, fortunately, the central street leading to the Palace, the Temple of Jupiter in the west court, and the Mausoleum of Diocletian in the east court are fairly well preserved, so that the conjectural restorations by M. Hébrard are virtually the same as those given in Adam's work. The temple in the west court used to be called the Temple of Æsculapius, but is now recognised as a Temple of Jupiter, and, having been converted into a baptistery, is, with the exception of its portico, in perfect preservation, and M. Hébrard's photographs of the interior (p. 105) showing the coffered burial vault, and of the exterior (p. 107) showing the segmental vault, are of great value.† With the

* In proof of this there is an interesting drawing on page 17 of M. Hébrard's work, by Clérisseau, who accompanied Adam, in which the baths at the west end are shown. This is enclosed in an outline on which is written "Partie souterraine." This is more exact than Adam's drawing, and corresponds better with M. Hébrard's researches.

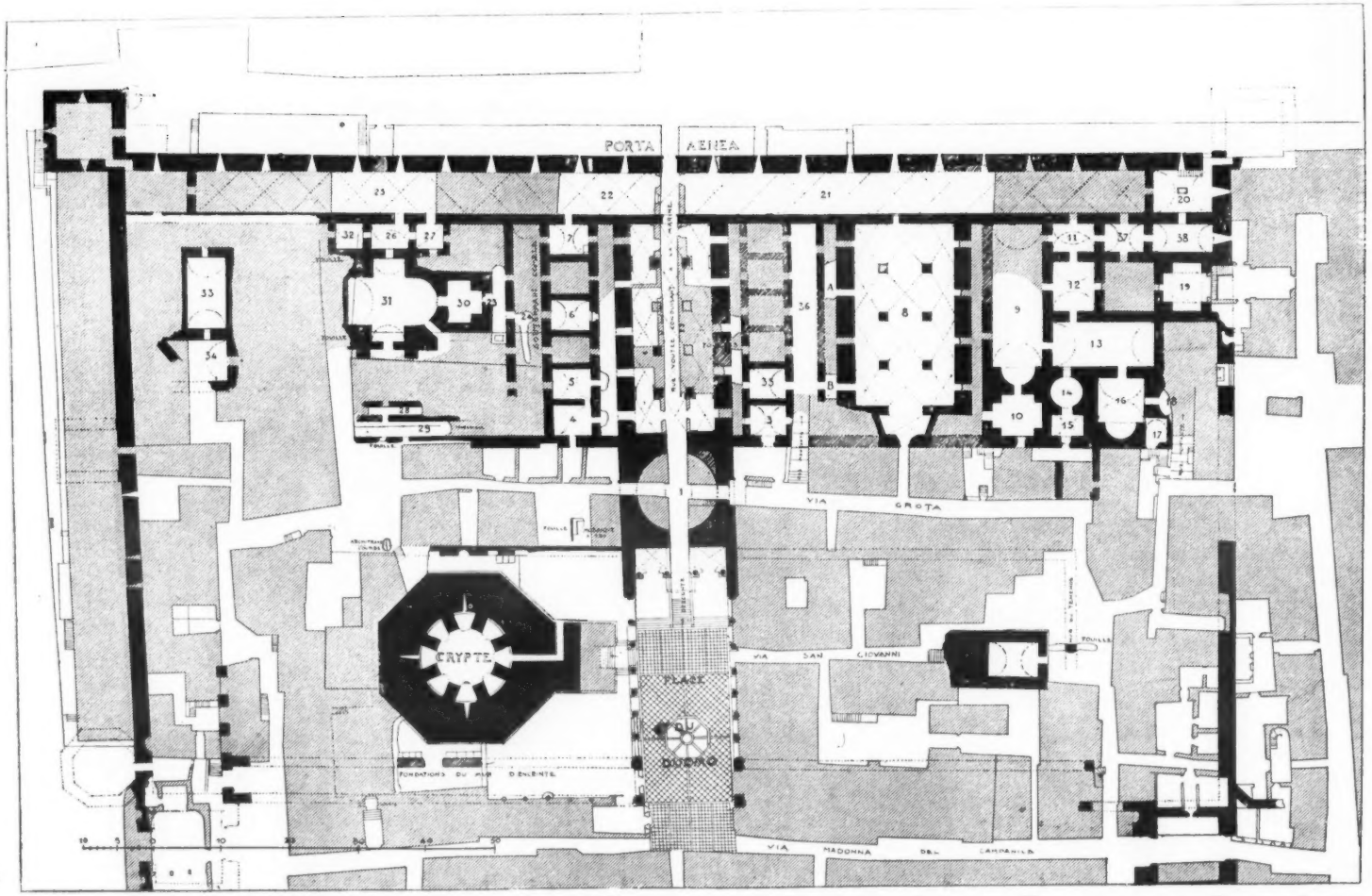
† M. Hébrard in the model, and also in the magnificent bird's-eye view of the whole Palace (Plate II.), shows a tile

exception of the Pantheon and the Temple of Ceres and Proserpine in Rome, this is the only Roman vaulted temple of which the vault is preserved; of the Temple of Neptune in Rome only a part of one side of the vault remains, and of the Baths of Diana at Nismes part of the vault. In his conjectural restoration of the roof on the portico of the Mausoleum of Diocletian, now the Duomo of Spalato, M. Hébrard is not so happy. Both M. Hébrard and Professor Niemann would seem to have assumed that the whole portico was covered with a pent-roof of tiles. The absence of any projecting string-course above this roof to throw off the rain streaming down the walls proves almost to a certainty that this pent-roof was no part of the original design, and in this respect both Adam and Cassas, who show a flat roof with a blocking course or *cheneau* above the cornice, are more correct. In the west front of the mausoleum there was originally a portico consisting of two rows of columns, four in each row; this was destroyed when the Great Campanile was built in the thirteenth century. There is clear evidence of its existence, however, and in this respect the plans of Adam, Cassas, Hébrard and Niemann agree, but its relation to the portico round the mausoleum is speculative. On page 78 M. Hébrard gives a section showing the cornice of the central body of this portico (the actual remains are shown in Plate XI. of the "Porte du Mausolée"), and above this he conjectures a segmental barrel vault, for which there is no evidence. If he had contented himself with a horizontal stone roof, the height would not have exceeded that of the blocking course shown in Adam. As it is, he is obliged to raise a small attic story to mask the roof as shown on page 72. This has led to a complicated arrangement which will be best understood by referring to Plate XII. It is true that M. Hébrard has done his best to avoid interfering with the semicircular window which lighted the interior of the mausoleum, and of which there is a good drawing (Plate XLVIII.) in Cassas.* It is possible that M. Hébrard was misled by the conjectural restoration of Prof. Niemann, who calmly introduces a pediment over the whole portico and blocks up the semicircular window, the only source by which the interior was lighted. The architect of the Palace is not likely to have provided a window and then blocked it up with a pediment. This pentile roof had already gone in Adam's time, as may be seen from his drawings; the evidence of its existence is only known by the sinkings in the wall to receive the timbers, and it is quite possible that it only dated from the thirteenth century when the Campanile was built.

Coming now to the Palace proper containing the habitation of the Emperor and his suite, the state reception-rooms, dining-rooms, guest-rooms, baths, &c., which covered an area of about 80,000 square feet, it is necessary first to explain that the level of the ground on the south side was considerably lower than that of the town, so that under the whole of the Palace proper there was a basement varying from 20 to 23 feet, floor to floor; part of this height was obtained by a flight of seven steps (measuring about 4.6) up to the vestibule. It has already been pointed out that with this exception of the vestibule, the south wall of the crypto-porticus, and a fragment of the bath, nothing remains of the Palace above ground, so that M. Hébrard's conjectural restoration of the Palace (Plate VI.) is based on the lines of the basement walls below. M. Hébrard in his plan of "l'état actuel," Plate III., has indicated in black all the walls existing above ground, and in outline the walls existing and measured of the basement story, so that comparing this plan with the restored plan, one is able to judge how closely he has adhered to the actual facts as discovered in his minute researches. Roughly speaking, he would seem to have been able to recover about three-quarters of the whole of the basement plan. The most complete account of the researches made is given by M. Zeiller in Chapter IV., with plans and sections by M. Hébrard in the text, so that one is able to follow to the fullest the results set forth. For the conjectural restoration of the principal floor M. Hébrard has had to trust to his intimate acquaintance with the architecture of Diocletian's time, as also with that which preceded it. And in this respect he has been able to avail himself of the magnificent series of restorations of Roman architecture by the Grand Prix students, by Blouet on the Thermæ of Caracalla, Deglane on the Palaces of the Palatine, and by Paulin on the Thermæ of Diocletian, to mention only the more remarkable of the series. By far the most interesting portion of M. Hébrard's discoveries is to be found in the narrow courts by which the basement story and that of the floors above were lighted. These courts, as will be seen on the restored plan (Plate VI), run between the crypto-porticus or long alley on the south and various offices on the north side. As already stated, all the rooms in the basement were vaulted, but M. Hébrard noticed that in the narrow alleys or passages some of the walls rose up to the level of the principal floor, without any indication of a vault; he concluded therefore that these walls were the external walls of courts, and this conclusion was confirmed by the existence of windows which derive their light from these courts. This is virtually a new discovery, for although in the Thermæ of Caracalla and Diocletian it has been known that there were internal courts,

roof over the stone vault, but the side elevation on pages 99 and 107 suggests that there was no space left for such a covering. It may however have been protected by sheets of lead or copper.

* *Voyage pittoresque et historique de l'Istrie et de la Dalmatie*, par L. F. Cassas & J. Lavallée.



THE PALACE OF DIOCLETIAN: M. HÉBRARD'S PLAN SHOWING IN BLACK THE WALLS EXISTING ABOVE GROUND, AND IN OUTLINE THE WALLS EXISTING OF THE BASEMENT STORY.

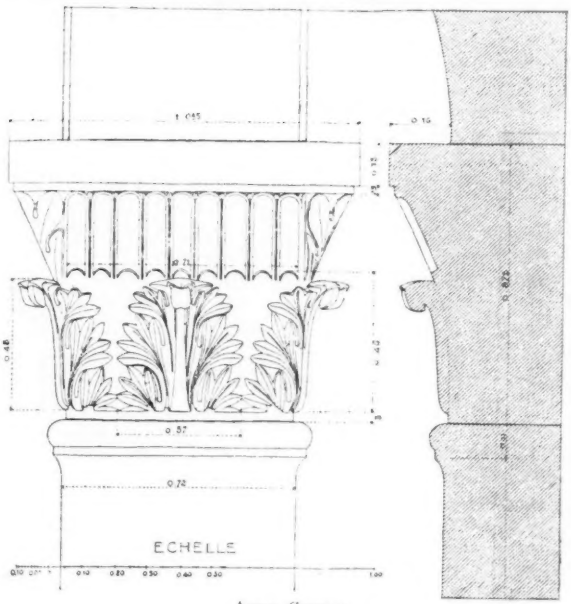
these were generally nearly square on plan, but two of the courts in M. Hébrard's plan are 106 feet long by about 8–10 feet in width only; the walls being about 60 feet high from the basement to cornice. Such courts would not probably now be passed by the London County Council, but as they ran from north to south the sun at its meridian would at all events once a day penetrate to the bottom. These courts are well shown in the section Plate XVI., and the fullest confirmation of their existence is to be found in Prof. Niemann's drawings. The two architects worked independently, Prof. Niemann from 1904–1907 and M. Hébrard from 1906–1910, but they arrived at the same results, as may be seen by comparison of their plans. A second revelation is to be found in a series of chambers on either side of the tablinum or central hall to which the name of "Ospitali" is given by M. Hébrard. Separated from the cellars under the tablinum by a narrow court on either side, he found a series of six rooms or vaults, each with its window and entered from a side passage; the rooms above these on two floors, twenty-four in number, M. Hébrard considers were the guest-rooms. The rooms measured 20 feet by 16 feet, larger than any of the bedrooms in Pompeii, and moreover each had its window, which was not the case there. In the section Plate XVI. is shown the way in which light was admitted to the larger halls over those of lesser height (a system known to us by Blouet's Thermæ of Caracalla), and also from the peristyles. The decoration of the walls and vaults shown in this section is of great beauty and possibly would have surprised Diocletian himself, as the Roman artists in the provinces were not equal to those who were employed in Rome; but it is based on the paintings found in Rome and Pompeii, and, for the vaults and ceilings, on those of Hadrian's Villa at Tivoli and numerous tombs in Rome.

So far as the conjectural restoration is concerned M. Hébrard's drawings speak for themselves without any further description; they are all in accordance with the magnificent series of restorations which have emanated from the brilliant researches of Grand Prix students, and the recognition of their value by the award of the "Médaille d'honneur" of the Salon of 1910 to M. Hébrard must have given him the greatest satisfaction and compensated him for the years he has devoted to their delineation and the arduous work involved in the measurement of the various buildings.

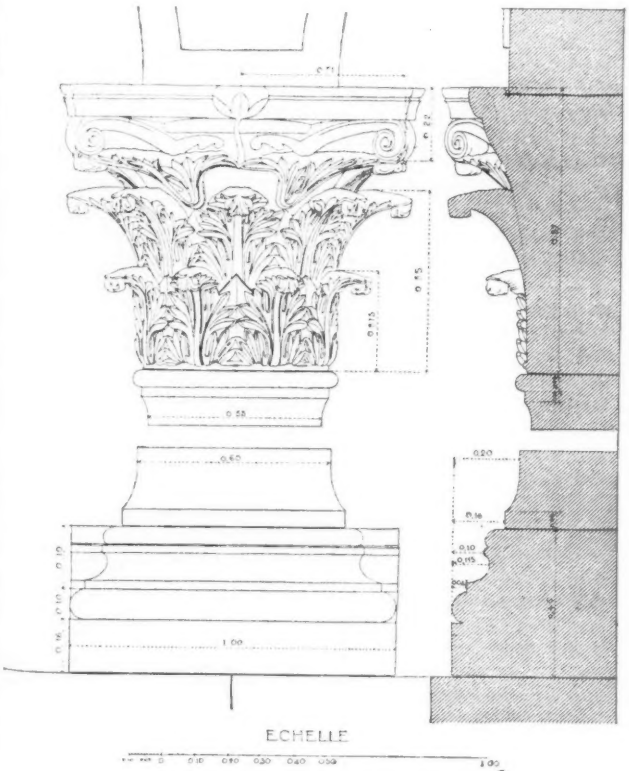
So far M. Hébrard's drawings and M. Zeiller's description only have been dealt with, but the work just published goes farther than this: the Palace of Diocletian at Spalato has always been the theme of much speculation as to the source from which the characteristic features were derived. To the purist it has always been regarded as a debased example of Roman architecture; but its decadence formed a period of transition to Byzantine architecture on the one side and Lombard architecture on the other. It is natural therefore that a profound scholar like M. Zeiller and a skilled archæologist like M. Hébrard should take cognizance of this; consequently the seventh chapter is devoted to "The Palace of Diocletian in the History of Art, the influences to which it was subjected and those which it exercised on later styles." It has long been recognised that in its architectural details there are peculiar characteristics which are not found in Rome, and this has been ascribed to the natural decadence of a style when developed so far from the architectural centre. The two most important deviations from Roman customs, are—(*A*) the arch spanning the central intercolumniation of the vestibule of the Palace, and (*B*) the mouldings and decoration of the relieving arch over the doorway of the Golden Gateway, whereas in Rome, though recognised as a constructional feature, the relieving arch was kept flush with the wall. (*A*) The Marquis de Vogüé's work on Central Syria, published in the 'sixties, showed that in the Roman archway at Damascus (Plate 2), the date of which is not known, an arch spanned the central intercolumniation, and that in the Prætorium of Mousmieh there was a similar feature. Since then other examples have been discovered at Atil, where there are two temples with arches in the centre of the portico, built by Antoninus Pius in 151 A.D., the date being given in an inscription on the base of one of the columns. Other examples of smaller dimensions are found in the niches on either side of the entrance doorway of the Prætorium at Mousmieh and of the Basilica at Chagga (Plate 15, de Vogüé). It follows therefore that it was an oriental feature dating at least a century and a half earlier than the example at Spalato. (*B*) The mouldings and decoration of the relieving arch over a doorway are found in a synagogue ascribed to the second century at Kefr Birim, twenty-four miles east of Jean d'Acre in Syria.* Similar mouldings exist round a relieving arch of the Medina Gateway at Antioch, illustrated in the *Voyage Pittoresque de la Syrie, Phœnicie, Palestine et Basse Egypte*, par L. F. Cassas, Plate VI., Vol. I. Three other instances of the arch spanning an intercolumniation exist on the south front of the Palace, and are shown in Plate VII. in M. Hébrard's work.

Other examples of Oriental influence are shown in the photograph of the pilaster capital of the Temple of Jupiter, Plate XV., and in M. Hébrard's drawings in the text, pages 62, 65, 83, and 85, all of which suggest the work of Greek artists and are quite different in style from the representations in Adam's work; on pages 151–153 are illustrations

* See fig. 237, Anderson and Spiers' *Architecture of Greece and Rome.*



ANTÆ CAPITAL.



CAPITAL AND BASE OF PERISTYLE COLUMN

of mason's marks from various parts of the Palace, which are Greek characters. All this evidence has led to the conclusion put forward by Professor Strygowski in *Orient oder Rome*, that Diocletian imported workmen from the Palace at Antioch, which, commenced by Gallien, was completed by Diocletian, to carry out at all events the decorative portion of his Palace at Spalato, though Strygowski maintains that the plan of the whole Palace was based on Antioch.* On page 161 M. Zeiller refers to the construction of the cupola of the mausoleum of which a drawing is given on page 89; this he considers to be oriental in its execution. In this he may be correct, but he is slightly in error when he states that the dome of the Pantheon in Rome was built on centering. According to M. Chedanne, up to the level of the fourth range of coffers the vault was built in horizontal courses; above that, where the diameter was reduced to 80 feet, centering was probably employed to build the arches, in which respect it corresponds to the range of arches in the cupola of the mausoleum. The destruction of the greater part of the Palace within the walls had led M. Zeiller to add a chapter on the history of the Palace which is of the greatest interest and value.

In conclusion, whilst congratulating M. Hébrard on the very fine series of drawings he has made illustrating the remains of the Palace, and M. Zeiller on his very clear and admirable text, the presentation of the volume which M. Hébrard has just made should be of great value to those students who, having been fortunate in carrying off the Travelling Studentships of the New British School at Rome, desire to devote a portion of their two years to the serious study of some one building or group of buildings. New discoveries are constantly being made, so that it is not necessary to go again over the ground which has already been traversed by Grand Prix students; and, although the period of their studentship is less than that of their French *confrères*, they might be reminded that Robert Adam, with the assistance of Clérisseau and two draughtsmen, man-

* The drawings in Cassas' *Syrie* (Plates VII. and X., Vol. I.) bear a strong resemblance to those of the Palace of Diocletian at Spalato, but they are of later date, the walls there shown being, according to Procopius, part of the fortifications built by Justinian in the sixth century.

aged to make a survey in five weeks at Spalato, resulting in the volume he published in 1764, and that in the New British School at Rome they will not only have the advice of other artists and

ANTÆ CAPITAL.

archæologists, but studios in which they can set out the results of all their measurements instead of attempting the work in the bedroom of an hotel as hitherto.

R. PHENÉ SPIERS, F.S.A. [*F.*].

Books Received.

An Account of Mediæval Figure-Sculpture in England. With 855 Photographs. By Edward S. Prior, M.A., F.S.A. [*F.*], Slade Professor of Fine Art in the University of Cambridge; and Arthur Gardner, M.A., F.S.A. 4o. Cantab. 1912. Three guineas net. [Cambridge University Press, Fetter Lane, E.C.]

A Short Critical History of Architecture. By H. Heathcote Statham [*F.*], Author of "Modern Architecture," &c. 8o. Lond. 1912. 10s. net. [B. T. Batsford, 94 High Holborn, W.C.]

English and Welsh Cathedrals. By Thomas Dinham Atkinson, Architect. With 20 illustrations in colour by Walter Dexter, R.B.A., 20 in monotone, and 48 plans. 8o. Lond. 1912. 10s. 6*d*. net. [Methuen & Co., 36 Essex Street, W.C.]

The Cheap Cottage and Small House: A Manual of Economical Building. By J. Gordon Allen [*A.*]. With over 100 illustrations. 2nd ed. la. 8o. Letchworth, 1912 1s. 6*d*. and 2s. 6*d*. [Garden City Press Limited, Letchworth.]

Portfolio of Measured Drawings, issued by the School of Architecture in connection with the Victoria University, the Municipal School of Technology, and the Municipal School of Art, Manchester. Part I. The Hall i' th' Wood, Bolton. Fo. Manchester, 1912. [Municipal School of Art, Manchester.]

Nothing Gained by Overcrowding: How the Garden City Type of Development may Benefit both Owner and Occupier. By Raymond Unwin [*F.*]. Sm. 4o. Price 3*d*. [Garden Cities and Town Planning Association, 3 Gray's Inn Place, W.C.].

9 CONDUIT STREET, LONDON, W., *9th November* 1912.

CHRONICLE.

The Opening General Meeting: The Drummond Stewart Collection of Drawings.

A large and representative body of members and many distinguished guests assembled at the Institute at the First General Meeting of the Session to do honour to the President, who was taking the Chair that evening for the first time since his accession to the Presidential office. Among the company on the front benches were the Earl of Plymouth, P.C. [*Hon. A.*], Sir Aston Webb, C.B., C.V.O., R.A. [*F.*], Sir Thomas Brock, K.C.B., R.A. [*Hon. A.*], Sir Ernest George, A.R.A. [*F.*], Sir Alfred East, A.R.A. [*Hon. A.*], Sir Henry Miers, Principal of the University of London; Col. Sir Herbert Jekyll, K.C.M.G.; Sir Henry Howorth, K.C.I.E., D.C.L., F.R.S.; Dr. Unwin, F.R.S. [*H.A.*], President of the Institution of Civil Engineers; the Hon. E. G. Strutt, President of the Surveyors' Institution; Mr. Lionel Earle, C.B., C.M.G., Secretary to the Office of Works; Mr. L. A. Selby Bigge, C.B., Permanent Secretary of the Board of Education; Mr. E. K. Chambers, of the Board of Education; Mr. Ernest Newton, A.R.A. [*F.*], and Mr. Basil Champneys, the current year's Royal Gold Medallist. Most of those named had been guests of the Council at dinner that evening. On the walls of the Meeting-room were exhibited a series of old Italian and French architectural drawings and designs by G. P. Panini, G. G. and F. G. Bibiena, Pietro Righini, G. M. Oppenord, Hubert Robert, Vincenzo Rè, Cornelius Schut, J. N. Servandoni, Mauro Tesi, Charles Le Brun, Nicolas Poussin, J. C. de La Fosse, Puget, and others. These masterly old drawings, set off to advantage in broad white mounts specially prepared for the occasion, made an exceedingly effective display and attracted a good deal of attention. Some of them had been brought to the notice of members in Mr. Harrison Townsend's Paper read last Session [JOURNAL, 27th April 1912], and several appear among the illustrations in the President's new book, *Architectural Drawing and Draughtsmen*. The drawings, which number altogether 119 sheets, came into the possession of the

Institute over seventy-four years ago, having been presented by Sir James Drummond Stewart through Sir Charles Barry. A passage from the letter which accompanied the gift was read by the President and will be found printed with his remarks on the subject at the conclusion of the speeches on the vote of thanks, p. 10. The President's Address, which occupied nearly three-quarters of an hour in delivery, met with the manifest approval of the Meeting; there was long-continued applause at the close, and the vote of thanks was passed with enthusiasm.

Reinstatement of Member.

The Council have reinstated as an Associate of the Royal Institute Mr. JOHN EDWARD DIXON SPAIN, of 19 Hanover Square, W.

Designs of Public Buildings; Regent Street Quadrant.

In the House of Commons recently, Mr. King asked the Prime Minister whether his attention had been called to the criticism usually directed to designs accepted and plans adopted for public buildings and other undertakings by His Majesty's Office of Works; and whether, in order to give public confidence in the work of that department and to ensure the best value, taste, and style in all future public works, he was prepared to introduce some method of securing the best possible advice and general approval, either by appointing a representative consultative committee or otherwise. The Prime Minister, in reply, said that the First Commissioner was responsible for the designs of all public buildings, the erection of which devolved upon his department, and he was satisfied that, so far as ordinary buildings were concerned, no useful purpose would be served by the appointment of a consultative committee such as that suggested. The First Commissioner felt that he could rely with confidence upon the experience of his trained staff. In the case of exceptional buildings, such as the War Office and the new Public Offices, it had been the practice to seek the assistance of architects of eminence outside the department.

Mr. Fell asked the representative of the First Commissioner of Works if he would state what are the questions submitted to the Committee appointed to consider the proposed rebuilding of Regent Street and the Quadrant; and if it was made a condition of the rebuilding that the height of buildings to be erected shall not exceed that of the present structures, so that the sunshine and light and air of the street shall not be interfered with. Mr. Benn said the terms of reference were as follows:—"To consider the design to be adopted for completing the rebuilding of the Quadrant, Regent Street, due regard being had to æsthetic considerations, commercial requirements, and the interests of the land revenues of the Crown." The point raised in the last part of the question would no doubt be considered by the Committee.

Heating and Ventilation Experiments at Cambridge.

The Rev. John B. Lock, Fellow and Bursar of Gonville and Caius College, Cambridge, to whom the Institute is indebted for a valuable Paper from the layman's point of view on the Planning of Collegiate Buildings [JOURNAL R.I.B.A., 21st May 1904], had an interesting letter in *The Times* last week describing some experiments in heating and ventilation carried out in buildings at the University of Cambridge.

Various systems of ventilation have been tried (he says)—plenum systems, vacuum systems, and plenum and vacuum combined—with the result that it seems clear that a crowded room should not depend on the heat of the air sent into it for its warmth, but that the fresh air supplied for breathing should be cooler than the air in the room and that the room itself should be warmed by other means.

Our large examination hall (106 feet long by 51 feet wide) seats about 1,000 persons (there is only one small gallery, which may be left out of account). Radiators heated by hot water are placed in the hall near the walls at the floor level. Fresh air is introduced into the hall by an inlet fan through two rows of gratings placed all along the two longer sides of the hall at the height of 8 feet or 9 feet above floor-level. In the ceiling along the central line are seven large openings through which air is drawn out of the hall by an outlet fan. The fresh air sent into the hall can be sent direct from the outer air, or it can be passed through a heating chamber containing coils of hot-water pipes. Thus fresh air of any desired temperature down to that of the outer air can be pumped into the hall, and by means of the radiators in the hall the temperature of the hall itself can be maintained at any desired level.

The result of two years' observation seems to have established the fact that the cooler the fresh air sent in the pleasanter is the atmosphere of the hall, and that when the hall is full it is difficult to send in air cool enough, even when the outside temperature is as low as 40 degrees. Arrangements, however, are being considered by which it will be possible to cool the incoming air by passing it over ice. What happens seems to be this: The air on the floor of the hall up to the height of the necks of the occupants has little movement and remains warm and practically unchanged, while the cold air coming in with a steady and almost imperceptible flow on both sides of the hall at the height of 9 feet spreads itself over the hall, and, being relatively heavier than the warmer air in the room, slowly falls to the level of the faces of the audience. It is then breathed, and being thereby made warmer, and therefore lighter than before, it rises up through the heavy incoming air, and is drawn away through the outlets in the ceiling. The result is that while the bodies of the occupants of the room remain comfortably warm the air they breathe is cool and fresh and the feeling of oppression so common in rooms warmed by hot air is altogether absent.

The ventilation of the second examination hall has recently been rearranged on these lines with similar results. In this case no provision has been made for warming the incoming air, nor is it now intended to make such provision, but it is proposed to put trays for the reception of ice in the place of electric heaters, which at first it was thought might be necessary.

There is one other small point. One of our laboratories is warmed by fresh air, which is heated by being passed over pipes heated by steam; others are similarly supplied with fresh air warmed by hot-water pipes. In the first case the oppression and discomfort

is such that some of our professors have stopped up the ducts by which the warm air is supplied, preferring to work in the cold without the warmed fresh air. This discomfort is not so noticeable when the air is passed over hot-water pipes at a much lower temperature than that of steam. In fact, the passing of air over hot pipes, especially if the pipes are of the temperature of steam, seems to render it unpalatable.

These results seem to suggest that the main reason why the atmosphere of the House of Commons is so relaxing is that the pure air which is so liberally passed through the room is supplied at too high a temperature, and that matters are aggravated by the air having been warmed by being passed over pipes at the temperature of steam. In fact, although the air is doubtless pure, it seems not to be fresh, but has been cooked and has lost its invigorating qualities. If cold air is to be supplied, it is obvious that it must not be delivered through gratings in the floor, but through a multitude of small gratings at a suitable height in the walls.

Lectures on Concrete.

A course of six Educational Lectures on "Concrete: its Properties and Manufacture" is to be given by Mr. H. Kempton Dyson, Secretary of the Concrete Institute, at 5.30 P.M. on Tuesdays, 12th, 19th, and 26th November, and 3rd, 10th, and 17th December 1912. The Lectures, which will be delivered in the Lecture Hall of the Concrete Institute at Denison House, 296 Vauxhall Bridge Road, Westminster (close to Victoria Station), will be of about an hour's duration, and illustrated by diagrams, photographs, specimens, and apparatus. Admission will be free by ticket obtainable from the Secretary of the Concrete Institute.

THE USE OF ENGLISH TIMBER.

A Conference was held on the 20th February last, at the Surveyors' Institution, between the representatives of the English Forestry Association and the delegates of the R.I.B.A. who had been appointed by the Council of that body, viz.—Messrs. Max Clarke, Ernest Flint, A. E. Munby, and W. Wonnacott. Lord Clinton was in the Chair, and was supported by Lord Hastings, Col. Mostyn, S. H. Cowper Coles, Arthur Arnold, and M. C. Duchesne, Hon. Sec. of the Association.

In the course of his introductory remarks, Lord Clinton commented on the poor demand for English timber, especially for constructional work, in spite of the fact that all authorities agreed that for tensile strength, durability, and other good qualities, much of the English timber was unequalled, and this especially referred to English oak. For such purposes as panelling English oak was certainly the most valuable, as could be judged from examples to be seen in existing houses. It was impossible for him to refer to all the English timbers, but in nearly every instance they compared very favourably with foreign varieties. There was a great deal of misapprehension as to the quality and sizes of English timber available, and it was part of their policy to remove these misapprehensions, so that English timber might at least receive fair treatment. Many of the existing conditions which operated against a more extended use of English timber could be remedied, and it was also part of their policy to assist architects and consumers in obtaining proper supplies of English timber of the quality and sizes that they required. He hoped in the future that they would be able to obtain these supplies much more readily than had been the case in the past. The Association was in touch with timber growers all over the country, and they knew that large supplies of timber did exist, and he would value the opinion of the architects present as to how these supplies could be made more remunerative to the producer and more satisfactory to the architect and consumer of timber. He was certain that architects would be in sympathy with these proposals and he appealed to them for their hearty co-operation.

Mr. M. C. Duchesne, Hon. Secretary of the English Forestry Association, spoke of the supplies of English oak, native Scotch fir, larch, elm and other English timbers, and enumerated the special benefits that timber grown in this country possessed, in comparison with foreign varieties. He enumerated several instances to illustrate these points and mentioned the case of an owner within forty miles of London who was felling 1,000 fine oak trees per annum for several years to come. These trees should be worth a high price for such purposes as panelling &c., but owing to the poor demand for English oak the timber was being used for purposes comparatively inferior, and naturally realised a price far below its proper intrinsic value. Native Scotch fir was another case in point, and of which large supplies of good quality existed. It was quite incorrect to suggest that good native Scotch fir timber could not be obtained or that it was inferior to the imported timber. In fact all authorities agreed that for durability and tensile strength the native timber was superior to the foreign. English timber received scarcely fair treatment at the hands of some of the timber trade, and he feared that those interested in the foreign timber trade often drew very unfair comparisons between English and imported timber and in some instances showed very inferior examples of English timber to compare with the foreign timber which they wished to push. The conversion and seasoning of English timber were points that would receive much more attention in the future with a view of remedying some of the objections that were raised, and he was certain many of these difficulties could be surmounted. The Association was obtaining information as to supplies of timber, and as it would be advisable not to attempt to move too fast at first they would value the views of those present as to the best methods of taking the initial steps.

Mr. Ernest Flint was of opinion that in order to enable timber growers to compete with the

foreign produce, more regard should be paid to the time and manner of felling and preparing the timber and of putting it on the market. With the modern advances in tanning processes one could now disregard the value of the oak bark as this had fallen tremendously. This formerly led to the practice of felling in the spring when the tree was full of sap and the bark could therefore be more easily removed, whereas timber cut in the autumn afforded better stuff for building purposes and was more easily and better seasoned.

Mr. Flint asked to see a specimen of say Pinus sylvestris grown at home, as a sample of what could be produced and which was sought to be placed on the market; that imported from abroad has been too quickly grown, is too open in the grain, and not suitable for joiners' work. Respecting larch, though it was said to be liable to disease, he was aware that it could be obtained of good quality and large in scantling if properly grown, and should not be used if it was found to be converted from small stuff.

With regard to all English-grown timber of whatever variety architects would first want to know where supplies could be obtained, and he suggested that the prominent timber merchants should be consulted.

Mr. Max Clarke elicited the information that the English Forestry Association had been in existence for only a year, one of its objects being to collect information on the existing supplies of English timber. Speaking of the difficulty found by architects he pointed to the restricted use of timber at the present day, owing to the advent of steel and modern methods of construction, timber hardly being required at all in public or monumental buildings or Government offices. Contractors told him they were totally unable to obtain English oak, and if they could it would be unseasoned, not of such good figure as the foreign, and if used would warp and shrink badly. The builder invariably preferred foreign oak for decorative purposes and therefore did not keep a stock of well-seasoned English oak. If clients were prepared to pay the enhanced price consequent on the use of home supplies and in order to obtain more durable and beautiful qualities the architects would endeavour to assist, and they would certainly be more satisfied at the result. He related his experiences in the use of panelling, observing that it was nowadays all a question of speed of work and time of completion.

He asked for information as to what could be obtained from home-grown stocks; where could one get tie-beams of say 45 feet length of 14 inches by 6 inches? The merchants' catalogues and the text books gave no information of the nature required, and he assumed there was therefore no stock of English timber on the market. Merchants were after all but mere middlemen, they usually had no plant for the conversion of timber.

Decorative firms were often found unscrupulous in their methods, and architects should endeavour to combat this by using their influence in favour of English ornamental woods, as the difference to the decorator was practically nil.

Elm he had found invariably twisted in a remarkable manner, and instanced what had been observed at the Gidea Park exhibition in one house where the joinery was wholly of elm.

Teak was now fast supplanting English oak in buildings where only small scantlings were required as in curbs and sills; the oak is often found to behave badly under various trying conditions.

He advised the fullest publicity of the movement, and this should be in a well-organised manner, and an appeal made through the building press and leading dailies. It would even be advisable to have a London office, and to advertise the work of the Forestry Association.

Mr. Munby advocated promoting a better knowledge of forestry, and a study of the Continental methods of planting. He feared the high railway rates were an insuperable obstacle, and no reduction of cost could be expected while the preferential tariff existed in favour of foreign shipments to the entire exclusion of the home-grown produce, even if it existed in large quantities.

In conclusion Lord Clinton thanked the architects present for their views which would be extremely useful, and he expressed the hope that a further conference might take place between them in the near future.

Appended is the Agenda Paper which was before the Conference.

W. Wonnacott.
Digby L. Solomon,
Hon.-Secretaries Science Standing Committee.

AGENDA.

1. Discuss:
   - (*a*) Reasons for restricted use of English timber in contracts.
   - (*b*) Steps for extended use of English timber in contracts.
   - (*c*) Methods of overcoming difficulties, especially as to
     - (1) Supplies of English timber.
     - (2) Supplies of *seasoned* ditto.
     - (3) Securing large stocks at depots.
2. Discuss time and means for initiating steps.
3. Discuss the use of
   - (*a*) English *Oak* for girders, principals, roofs and general constructional work.
     Ditto interior fittings &c., including staircases, doors, panelling &c.
     Ditto wood block flooring.
     Ditto gates and fencing.
     Ditto shingle roofing.
     Ditto any other purposes.
   - (*b*) English *Elm* for doors and interior work and fittings.
     Ditto floorboards, &c.
     Ditto any other purposes.
   - (*c*) Native *Scotch Fir* for joists and principals.
     Ditto window and interior fittings &c.
     Ditto weather boarding &c.
     Ditto any other purposes.

(*d*) Native *Larch* for fencing posts and rails.
Ditto entrance gates &c.
Ditto any other purposes.

THE EXAMINATIONS.

The Final Examination: Alternative Problems in Design.

SUBJECT IV.—A SENATE HOUSE FOR A MODERN UNIVERSITY [JOURNAL, 29th June 1912].—The Board of Architectural Education have approved the designs sent in by the following candidates under the new regulations:—E. F. Bothwell, A. D. Clare, H. A. Dod, R. Duckett, E. Gee, E. Prestwick, E. H. Gibson, K. Glover.

MINUTES. I.

At the First General Meeting (Ordinary) of the Session 1912-13, held Monday, 4th November 1912, at 8.30 p.m.—Present: Mr. Reginald Blomfield, A.R.A., *President*, in the Chair; 48 Fellows (including 20 members of the Council), 44 Associates (including 2 members of the Council), 21 Licentiates, 3 Hon. Associates, and numerous visitors—the Minutes of the Meeting held 24th June 1912, having been already published, were taken as read and signed as correct.

The following gentlemen attending for the first time since their election were formally admitted by the President, viz.: Charles Cowles-Voysey, *Associate*; Albert Thomerson, Frank Boulter Adams, Herbert Reginald Saxty, Thomas Percival Tinslay, Cecil Aubrey Masey, Alan Leslie Belcher, Frederick Julian Wass, *Licentiates*.

The Secretary announced that the following candidates, being found eligible under the Charter and By-laws, had been nominated for election in the various classes: As FELLOWS (20): Lionel Upperton Grace [*A.*], William Howe Greene [*A.*] (St. John's, Newfoundland), Arthur Henry Hind [*A.*], Timothy Honnor [*A.*], Victor Daniel Horsburgh [*A.*], John James Joass [*A.*], Franklin Kaye Kendall [*A.*], Frank Lishman [*A.*], Alan Edward Munby, M.A.Cantab. [*A.*], James Campbell Reid [*A.*], Professor Charles Herbert Reilly, M.A.Cantab. [*A.*]; and the following Licentiates who have passed the examination qualifying for the Fellowship: Courtenay Melville Crickmer, Charles Ernest Elcock, William Haywood, Owen Cary Little, Arthur Campbell Martin, Oswald Partridge Milne, Sydney Joseph Tatchell, John Watson, Frederick Willey. As ASSOCIATES (52): Albert George Westerman Allen, Newstead Adams Allen, P.A.S.I., Herbert Joseph Axten, Francis Renton Barry, jun., Thomas Paul Bausor, Thomas Penberthy Bennett, John Archibald Bessant, Sohrab Keikhosru Bhedwar, Alfred Booth, Herbert John Brownlee, Gordon Brock Bridgman, John Alford Cheston, David Shearer Cullen, Kenneth Dalgleish, Gerald Morton Dunn, Charles Glynn Evans, Oliver Gaunt, Thomas Gilchrist Gilmour, Harold Goldstraw, John William Green, John Culy Harvey, Percy Estcourt Holland, Ernest Hardy Honeyburne, Rowland John Hughes, John William Kay, Joseph Robinson Maughan, David James Moir, Frederick William Moore, Robert George Muir, Frederick Evelyn Openshaw, Wilfrid Scotter Owen, John Page, B.A.Cantab., Geoffrey Eastcott Pearse Pearse, Travers Pickmere, Thomas Campbell Pope, William Stewart Putwain, Robert George Roberts, John Charles Robinson, Stanley Philip Schooling, Eric Wilfrid Boning Scott, William Walter Scott-Moncrieff, Thomas Retford Somerford, Willie Rowland Spurr, Ralph Stokoe, Eric John Sutcliffe, Vasudeo Ramchandra Talvalker, Geoffrey Ronald Gilbertson Topham, Philip Edward Webb, John Lucas Warry, Walter George Whincop, Llewellyn Edwin Williams, John Hubert Worthington. As HON. CORRESPONDING MEMBER: Stanislas Louis Bernier (Paris).

The Secretary announced that the Council, in the exercise of their discretion under By-law 78, had admitted the Hampshire and Isle of Wight Association of Architects to alliance with the Royal Institute.

The President having delivered the Opening Address of the Session, a vote of thanks, moved by the Right Hon. the Earl of Plymouth, and seconded by Sir Aston Webb, C.B., C.V.O., R.A. [*F.*], was passed to him by acclamation and briefly responded to.

The President called attention to a collection of original drawings and designs by Bibiena and others exhibited in the Meeting-room, which had been presented to the Institute, through Sir Charles Barry, by Sir James Drummond Stewart in 1838.

The proceedings then closed, and the Meeting separated at 9.45 p.m.

Town Planning Conference 1910.

By direction of the Council the subjoined balance-sheet of the Town Planning Conference 1910, as approved by the Council on 4th December 1911, is published for the information of members:

Expenditure.	£.	*s.*	*d.*
Transactions	1,040	13	5
Exhibitions	1,030	12	4
General Printing	538	9	5
Dinner	557	3	0
Visits	249	4	4
Meetings	284	6	7
Extra Assistance and Translating	272	14	10
Advertising	209	9	5
Handbook	173	10	2
Stamps and Petty Cash	150	13	7
Badges and Wallets	75	2	10
Reporting	45	13	0
Design for Poster	13	13	0
Stationery	12	3	3
Interest on Overdraft	2	8	8
Honorarium to Staff &c.	177	10	0
	£4,633	7	10

Income.	£	*s.*	*d.*	£	*s.*	*d.*
Subscriptions	1,344	1	5			
Less returned	15	15	0			
				1,328	6	5
Dinner	280	7	0			
Less tickets returned	4	4	0			
				276	3	0
Visits	280	18	0			
Less tickets returned	5	15	0			
				275	3	0
Exhibition				131	2	9
Advertisements				127	17	3
Publication Bureau Sales				10	8	11
Ladies' Subscription for Badge for Mrs. Burns				1	7	6
Sale of Transactions				287	7	1
Amounts received from R.I.B.A.	1,268	18	8			
Accounts to be paid	1,136	19	8			
	2,405	18	4			
Less Balance at Bank	210	6	5			
Total cost to R.I.B.A.				2,195	11	11
				£4,633	7	10